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THE DISTRIBUTION OF DIPLOMAS by the President, Dr. H. W. RICHARDS, will take place on Saturday, July 18th, at 2.30 o'clock.

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(*Purty*), Selection, Mass in D (*E. Smyth*), "The  
Explorers" (*Vaughan Williams*), New Works by  
*Walford Davies* and *G. Holst*.THURSDAY, 11.30.—"Stabat Mater" (*Stanford*),  
"Hebridean" Symphony (*Bantock*), New Symphony  
(*Sibelius*), "For the Fallen" (*Elgar*), New Work  
(*Wood*), "Give the hungry man thy bread" (*Bach*).THURSDAY, 8.0 p.m.—"Requiem" (*Verdi*), "Death  
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## WAGNER'S LEADING MOTIVES

By HUGH ARTHUR SCOTT

It is late in the day to be discussing the leading motive principle, but some remarks on the subject in George Ainslie Hight's new 'Life of Wagner' seem to suggest that even yet the full wonder and significance of Wagner's invention and practice in this respect may be usefully dwelt upon.

I say 'invention' advisedly, for it is surely the greatest nonsense to pretend that in this matter Wagner merely developed and extended a pre-existing practice. It is, I am aware, the usual thing to say this—in which respect Mr. Hight faithfully follows tradition:

It is sometimes supposed that Wagner invented a new method of composition by labelling material objects, things, persons, or perhaps situations and ideas, with musical phrases, so that you had to get up these labels to know what the music meant.

And again:

The term *Leitmotif* is nowhere used by Wagner, and was not invented by him; nor did he invent the method of using musical motives and reminiscences, though he adopted and developed it to an extent unknown before.

To which it can only be replied that whether Wagner did or did not invent or use the term *Leitmotif*, his use of the method was something so utterly and completely different from anything previously known as to be indistinguishable from an entirely new invention. Earlier composers, such as Mozart and Weber, may have had their recurring themes now and again, but to liken such tentative and rudimentary efforts to the marvellous system which Wagner evolved and perfected, whereby the whole score—composed of one continuous network of significant themes—is built up on this principle from beginning to end, is surely to confuse the acorn with the oak.

To realise this it is only necessary to recall how little these early 'leading motives' actually count so far as the average hearer is concerned. In the ordinary way no one ever thinks of them or even knows of their existence—such an utterly insignificant part do they play in the general scheme—whereas in the case of Wagner, as we all know, it is the leading motives and nothing else which supply the materials of the entire musical fabric, with the enormous gain that even when the action is dull and the vocal parts least important the musical interest is continuously maintained by the never-ceasing play and interplay of the orchestral themes.

Take as an example such an instance as that afforded by Pogner's Address in the first Act of 'Die Meistersinger.' The speech itself is merely a matter-of-fact statement of Pogner's plans for the proposed singing contest, which in an opera of the older type could have taken no other shape than that of a long, dull recitative or *aria parlante*. Wagner, however, by means of his leading motives, makes it full of musical interest from beginning to end: for while Pogner is speaking in the level unemotional tones appropriate to the occasion, the ear is enchanted by the lovely orchestral comments in terms of the various appropriate motives.

And this is only one of countless similar instances which could be cited. Surely it was not the least of Wagner's achievements to have devised and perfected this wonderful system which has added so enormously to the resources of the composer and the possibilities of operatic music? It may all seem easy and obvious enough now that it has been done—'For all can raise the flower, when all have got the seed'; but it needed a genius to do it in the first instance.

Mr. Hight in his curiously inadequate and unilluminating chapter on the subject draws a distinction between what he regards as legitimate leading motives associated with persons, emotions, and so on, lending themselves readily to the purposes of musical characterisation, and illegitimate ones, associated with material objects and other things less easily illustrated in this way. As he puts it:

A material object as such is not amenable to musical treatment. There is no musical phrase which could express, for example, a ring or a sword; for these we have names; music is superfluous, and becomes a caricature. It can, I think, scarcely be denied that Wagner in the earlier portions of the 'Ring' used his motives injudiciously.

But this is surely being needlessly critical. Admitting that some things and ideas lend themselves better to musical expression than others, why attempt to set needless limits to the application of the principle so long as the results are musically satisfactory?

The point is that music of some sort or another has to be provided, and if a composer finds it possible to invent characteristic musical themes—even though they be purely arbitrary in a sense—for inanimate objects, such as a sword or a ring, which he can employ with such supreme effectiveness as Wagner does in his musical fabric, why should anyone say him nay? It is indeed impossible to draw any hard and fast dividing line between legitimate and illegitimate subjects for musical illustration, and there is not the slightest need to attempt to do so. Who but the veriest pedant would object to the sword motive, for instance, of which Wagner makes such grand use throughout the 'Ring,' because it happens to be one of the supposed 'illegitimate' type?

Mr. Hight says that Wagner never mentioned leading motives himself, or recognised their existence. But what is that to the point? As

Miss Bella Wilfer (wasn't it?) said, when some one was shocked by her allusion to a lady's legs, 'We know they're there,' and there is no explaining them away. It is indeed a little difficult to understand what is Mr. Hight's attitude on the subject. We might gather from certain of his remarks that he considers it almost derogatory to Wagner's genius to recognise this feature of his music at all!

Mr. Hight would wish to have it believed, apparently, that there was no conscious and deliberate employment of leading motives on Wagner's part at all, and that it came about almost by accident—or at all events without his being aware of it himself—that he used the same themes again and again in the way he does. As if he worked so purely intuitively and instinctively that it was merely in response to some subtle and inexplicable creative prompting that when the spear, say, or the tarn-helm, or the ring was mentioned, the same corresponding musical idea invariably suggested itself. But is there anyone who could believe this?

Doubtless Wagner's glorious musical ideas were in the first instance—in many cases at all events—the outcome of what is conveniently called inspiration, as distinguished from deliberate invention and manufacture—having come to him when in that semi-somnambulistic condition which he described more than once. But to suppose that there was any process other than conscious and deliberate in his subsequent use and development of these same ideas is quite ridiculous. It is even obvious, indeed, that many of the themes themselves were often formed and shaped quite deliberately as the result of conscious reflection—a fragment of one making up a portion of another, the same intervals appearing in different rhythms, and so on, in a way suggesting unmistakably deliberate manufacture rather than intuitive inspiration.

Nor does it detract in the slightest degree from Wagner's creative genius that he should have gone to work sometimes in this way. On the contrary, it is one of the chief sources of the inexhaustible interest and supreme effectiveness of his music that he adopted this course. And to the same cause must also be ascribed, of course, the marvellous homogeneity and distinctive quality of the music in the case of each of his different works. The music is so much of a piece because of this close inter-relationship of the themes.

As for the endless ingenuity and skill which he displayed, working on these lines, in the matter of thematic metamorphosis and development, examples are hardly necessary nowadays, but I may perhaps be permitted to call attention to one which is less familiar than some. I allude to the motive known as that of the Treaty (or sometimes the Spear) in the 'Ring,' and the wonderful way in which is developed out of it subsequently the glorious theme known as that of Brunnhilde's Submissive Justification. In its original form as

the 'Treaty' motive, it is simply a long descending scale unharmonized:



one of the plainest, and it might be said, least interesting of all the 'Ring' themes, albeit it often comes in impressively enough. But now mark what a truly marvellous transmutation this same plain, almost forbidding, theme undergoes when by a few magical touches it is converted later into the Brunnhilde motive named. With hardly the alteration of a single note, but simply by introducing leaps to the octave at certain points, by changing the mode, modifying the rhythm, and by the addition of gorgeous harmonies, Wagner transforms it out of all recognition into one of the grandest and noblest themes in the whole of the 'Ring':



Inspiration, invention, or deliberate manufacture—who can say which played the greater part here? And what does it really matter?

## NORTH'S 'MEMOIRES OF MUSICK'

By JEFFREY PULVER

As one of the most important sources of information on the state of music in 17th-century England, Roger North's 'Memoires' deserve a place among the works to which we owe a debt. Slight as they may be, incomplete and one-sided though they are, they remain a work of some value. In spite of the legendary character of the earlier part, and the insufficiency of the author's knowledge in the sections dealing with Continental music, the pages devoted to the generation represented by the writer are of great importance to the student of that period, for they contain information out of North's own personal experiences which fill in many gaps in our histories of Stuart music. He brought a legally-trained mind to bear upon his subject, and his criticism is generally remarkable for unbiassed judgment and clear perception of causes and effects. At the same time, North was essentially a child of his period, and a conservative pupil of conservative teachers.

Roger North was the youngest son of Dudley fourth Lord North, and was born in Suffolk on September 3, 1653. He was brought up in the study of law, and as a protégé of his favourite brother, Francis, he achieved a certain distinction in legal circles. There will be no need to enlarge upon his activities in this field in an article of this nature, but it should be recorded that Roger North and Sir Charles Porter were 'the only two honest lawyers I have met with' (Clarendon). The whole family was a musical one. Roger's brother, Francis, when he was Lord Keeper, still practised the bass-viol assiduously, and was also a good performer on that instrument, 'lyra-way.' It is not to be determined with certainty as to who was responsible for the musical training of these brothers, but there is no doubt that John Jenkins had a good deal to do with it. This genial and popular bass-viol player and composer spent a number of years in the establishment of Lord North at Kirtling, in Norfolk, entering in 1660. He taught music to Roger and Montague North, and was paid at the rate of one pound a quarter. Jenkins's financial matters were treated by him in a very care-free manner, and doubtlessly he added the comforts he enjoyed in such houses to the comparatively small pecuniary remuneration he received. North, in the 'Memoires' under consideration, says that 'I never heard that he articulated with any gentleman, where he resided, but accepted what they gave him' (v. also my article on 'John Jenkins' in *Musical News* for August, 1914).

The 'Memoires of Musick,' by Roger North, are best known to us from Rimbault's edition, prepared in 1846. The original manuscript is a quarto containing two hundred and sixty-five pages, of which a hundred and eighty-five contain a treatise entitled 'The Musicall Grammarian.' The manuscript was in the possession of the family for over a hundred years, after which George Townsend Smith, organist of Lynn, obtained possession of it from the dealer into whose hands it had come. Rimbault says that Smith

... lost no time in communicating the existence of the manuscript to the Council of the Musical Antiquarian Society, and, in the most liberal manner possible, offered to place it at their disposal for publication. The Council, not feeling authorised to commence a series of literary publications, suggested its independent publication.

The 'Memoires' were first brought to the notice of the public by Dr. Burney, who saw the manuscript while it belonged to the Rev. Dr. North, Prebend of Windsor, and who quoted from it at great length in his 'History of Music.' The 'Musical Grammarian' has never been printed, but another autograph of it is in the British Museum as Add. MS. 32,533.

The 'Memoires of Music, being some Historico-Criticall Collections of that Subject' (1728), cover a vast amount of ground. The author begins with the modes of Ancient Greece and says that

'these assuming Greeks would needs' arrogate to themselves the title of music's discoverers. He, of course, believed that the art 'had a higher original, and that is the use of voices, and language among men.' He thought that the realisation that men possessed voices would soon have caused 'them to stumble upon the exercise we call singing.'

Biblical times then claim his attention. He discusses the construction of the Greek tetrachords and the foundations of the scale, and gives some account of the instruments used in classic times, and the revival of diatonic music in Greece occasioned by the improvement in the instruments of that country, until its decadence there was followed by the decline in Rome also. He states that it

... proceeded from bad to worse till it sunk in the Gothic wars, and by means of the Christian Churches was happily revived, or rather preserved, and thereby derived to us.

In making these statements he ignores the great claim of Ancient Egypt as an 'originall'; but he cannot, of course, be blamed for an ignorance caused by the absence of information. It was not until the later discoveries and excavations in the land of the Nile that anything of importance was known of the state of Egyptian music in the days anterior to those of Greek culture. His account of the development of the instruments of music from the earliest organs to the 'Violl Gothick' is necessarily incomplete and often inaccurate; but taken as a whole, his performance as concerns this early period is no worse than that of the other 17th-century investigators.

It is when he deals with the practices of his own times and those immediately preceding them—a period of which he was informed by the knowledge imparted to him by his teachers, older friends, and his own experience—that he treads on safer ground; and when he does so, his work becomes more useful to us. His pages dealing with the music of James I. and Charles I. are full of interesting material. He tells us that the work of the masters of music who flourished during these two reigns 'lay most in compositions for Violls.' It was, indeed, the 'great age' of the flat-backed, many-stringed instruments, and the work of the men of the period is of great musical and historical value. The viols and the lutes, in fact, almost held the monopoly among cultured amateurs, for the violin was as yet 'scarce knowne.' North, on this point, is probably more correct than a great many later authorities, for it is highly unlikely that the violin in its modern form became popular in England—especially among professional musicians—until the last few years of the reign of Charles I. Rimbault, in a foot-note, questions North's statement on this subject, but is himself in error. While on this topic it may be as well to remember that Rimbault's notes are by no means of uniform value—several glaring errors laying the rest of his information under suspicion. A new annotated edition of the North 'Memoires' would not come

amiss just now, while interest in our early music is reviving, and its study would be found to be entertaining as well as instructive.

North's account of Jenkins, and the methods employed in viol-playing during his life-time, is perhaps the best we have. His personal acquaintance with the famous violist explains the many details he is able to give, and in his pages he makes the 17th-century musician's life appear before us in an intensely interesting light. He draws attention to the introduction of the French style by Charles II., to the formation of the King's band of twenty-four violins 'after a French model,' gives a good account of the effect produced by the celebrated violinist Thomas Baltzar on the musicians of that century, and mentions some of the foreign composers and performers who still influenced the more orthodox of the English musicians in their struggles against the new style beloved by Charles II. His description of the first public concerts given in England—those of John Banister the Elder, who, besides being the first to institute open concerts to which the general public was admitted on payment of a fee, was also the founder of a school of violin-playing at Whitefriars—are very valuable. So also is his account of the music-drama (the entertainments which he happily terms 'Semi-Operas—half musick and half drama'), quoting as examples Davenant's 'Circe,' the anonymous 'Fairy Queen,' Betterton and Purcell's 'Dioclesian,' and Dryden and Purcell's 'King Arthur.' He alludes to the conquest of the French style by the Italian, and has a good deal to say on the performance of the Italian violinist, Nicola Matteis—the Signor Nicola or Nicholao of the Diaries of Pepys and Evelyn. The last few years of his life are not so fully treated; he confesses that he had not kept himself in touch with the most recent developments, 'being so many years an alien to the faculty, and at present a deprivedo.'

The mere existence of the 'Memoires,' taken with or without the knowledge that Roger North found time in his busy professional and social life to devote to the study of practical and theoretical music and its literature, is in itself eloquent testimony in favour of the assertion that the influence of the Elizabethan age was still making itself felt, though now only among the more serious-minded and conservative of the musicians, amateur and professional. Every word that we can glean from North's period is of value to us, for he lived during a period of transition; one that saw the culmination of instrumental performance and composition, the highest flights of Viol and Lute technics, the rise of the declamatory style in vocal music, the evolution of the dramatic and the programmatic in the musical art, the descent of the opera from its parents the Masque and the 'semi-opera,' and the glories of the Purcellian era. He lived through the last age during which the music of this country could be said to be truly English in spirit and character,

although in his later years foreign, and especially French, influences in vocal music and Italian instrumental music, were making themselves felt. They were eventful years in the history of English music through which Roger North passed; he was born during the Commonwealth, before the influence of men like Orlando Gibbons and William Byrd had quite faded away, and lived until the very year in which the partnership between Heidegger and Handel was dissolved.

## LISZT'S MUSIC, THE PUBLIC, AND A MORAL

BY M.-D. CALVOCORESSI

As I explained in the June *Musical Times*, my present object is to urge music-lovers and concert-givers to concentrate upon the very best in Liszt's output, leaving severely alone, at least for a period, all works of his that are not significant enough really to matter. There exist plenty of things by Liszt which are not devoid of beauty, but do not embody a kind of beauty which he alone was capable of revealing. Even among the acceptable things from his pen, how many are there that none but he could have written, and whose significance remains unimpaired even after imitation of their outward characteristics has wearied us as, nowadays, imitation of Wagner's, or Brahms's, or Debussy's devices wearies us?

I mentioned a few of these outstanding works of his in my previous articles, and had intended to give a full list of his best music according to my own views. I have given up the idea, and must explain why.

The list, on the whole, would have been very short. My standard may be right or wrong, but is surely severe. I hold that Liszt's music should be judged according to the very highest standard which he himself sets. By retaining only the very best of his work we shall learn to judge him more fairly—to judge him, indeed, as we judge other great composers, or nearly. Yet many of Liszt's admirers will perhaps think that advocacy so exclusive as mine will do Liszt's cause more harm than good. Only the other day I was telling a singer that I could name a dozen truly admirable songs by Liszt, whereupon he indignantly retorted, 'And I could name you thirty!'

I am, perhaps, over-fastidious. But as everybody is allowed the right, without challenge, to be over-fastidious with regard to Liszt (I shall revert to this point presently), I shall avail myself of the privilege and give a few more examples of my own preferences.

To begin with the pianoforte works: even in the 'Années le Pèlerinage' there is much for which I have absolutely no use. In the first book, the only piece which I love is the 'Eglogue,' one of the most delightful things ever written for the pianoforte. The 'Vallée d'Obermann' is

interesting for the early, sporadic traces of the real Liszt which it contains—but this concerns the student rather than the concert-goer pure and simple.

Of the contents of the second book I would retain for performance only the lovely 'Sposazio' and the 'Fantasia quasi Sonata.' The latter is very beautiful, although a trifle long; only a most capable and inspired pianist will do full justice to the work.

I must confess that the three Petrarca Sonnets in the same book strike me as extremely commonplace. They are examples of a kind of music with which I have no patience, whether it be written by Liszt or by others.

The third book is of paramount significance, and contains no single piece which I should not commend for performance. Its artistic value has often been challenged. For instance, Dannreuther, in the 'Oxford History of Music,' declares that it is a 'collection of lesser value, belonging to Liszt's old age.' And the reason for this attitude is that much in it was considered as 'purely experimental'—which it is indeed, but in a way which has since proved to be not only quite successful but unusually fertile. Jointly with the 'Eglogue' in the first book, this set of pieces ushers in a new spirit as well as new methods in pianoforte writing; hence it may have proved disconcerting at first. But nowadays, knowing all that composers such as Debussy, Ravel, and Bartok have done on entirely similar lines, we are in a better position to see, in the Liszt pieces, the achievement beyond the experiment.

This again applies to the 'Harmonies Poétiques et Religieuses.' In the 'Études d'Exécution Transcendante' the most substantially interesting are, I think, 'Chasse-Neige,' 'Mazeppa,' 'Feux Follets,' and the Etude in F minor. Most of these, as well as the Paganini Etudes, are spoils for the average concert-goer, as Liszt's beautiful Sonata is, as Bach's Chromatic Fantasy and Italian Concerto are, by being too frequently included in the programmes of mediocre pianists.

Of the fifty-seven songs about a dozen are first-rate, and another dozen or so are really good. These, so far as I can see, are not the most popular. I often wish that more attention were paid to them, and less to things such as the 'Three Gypsies' and the 'Lorelei,' which I consider poor.

A certain book of twenty of Liszt's songs with English words, in common use here, contains most of his feeblest songs and but one or two of the good ones. In another, of thirty songs, I noted the omission of admirable things such as 'Ich möchte Hingehn,' 'Wer nie sein Brot mit Tränen ass,' 'Der Glückliche,' 'Die Glocken von Marling,' 'Wie singt dir Lerche,' 'Blumen und Duft,' 'An Edlittam,' 'Die Stille Wasserröse,' 'Einst wollt ich,' 'Die Fischertochter,' 'Sei still' (this list is not arranged in order of my own preferences). The only really fine songs included in these thirty are 'Du der du vom Himmel bist,'

'Es rauschen die Winde,' 'Nimm einen Strahl,' 'Schwebe,' 'Die Vatergruft,' 'Über aller Gipfeln,' and 'Wieder möcht' ich dir begegnen,' while room is found for cheap stuff such as 'Der Alpenjäger' and 'Oh quand je dors.'

The editors responsible for the selections I refer to might simply retort that their views happen not to coincide with mine. Granting that they selected what they considered best, and not what they considered most saleable, the reply still points to the very moral which I am leading up to.

Why do opinions differ more as to the relative value of Liszt's works than is the case with any other composer of equal standing? Simply because he is the only composer of his standing whose works are not in any measure 'consecrated,' and upon whose merits tradition holds no established balance of opinion for the guidance of the public at large and of the more docilely imitative writers. Therefore everybody feels more free to examine Liszt's works as critically as he pleases. Indeed, the more depreciatory the result of the examination, the more 'critical' they will seem.

There may be too much of the other extreme with regard to composers of genius who are an object of common and traditional admiration. On this point I shall quote (not for the first time) France's dictum, 'Les œuvres que tout le monde admire sont celles que personne n'examine.'

The less works are examined, the safer they are from the results of searching (and at times carping) criticism. They are all the safer owing to the fact that when a consecrated work becomes an object of disparaging criticism, the usual result is not to stimulate critical thinking, but to call forth contemptuous smiles and angry protests. This is exactly what would occur with regard to Liszt's music if he was a consecrated composer. As he is not, we dare notice in his works defects often no greater than those which we respectfully overlook in the works of consecrated composers. (Again I must refer readers to Mr. Ernest Newman's articles in the *Musical Times*, 1911.)

The real reason why Liszt is not a consecrated composer is that for a long time his works did not attract the attention they deserved. He was as regardless of the fate of his own compositions as he was keen on conducting propaganda for the works of others, and did little, if anything, to push his music to the front. And at the outset, few people took notice of his achievements. Their voices, moreover, were not loud enough to be heard amid the turmoil of voices engaged in praising the works of his great contemporaries and successors. We are all more or less creatures of habit; and it is a great pity that no habit of admiring Liszt's masterpieces should have taken its rise, whereas a number of detractors, busy from the days when Brahms, Joachim, and their group issued (in 1860) what Mr. Newman rightly describes as their 'preposterous manifesto against the "music of the future," laid the foundation for a habit of holding Liszt cheap.

This habit is vanishing gradually. It has ceased to exist in most countries, but persists in this. In a survey of British contemporary music which appeared in the Italian periodical, *l'Esame* (October, 1924), Mr. Edward J. Dent remarked:

There is no continental country which has not been profoundly influenced by Liszt; but in England the best musicians feel a profound horror for him. The only composer who shows some trace of his influence is Elgar.

It is very much to be regretted that the unavoidable reaction in Liszt's favour—for unavoidable it is, in the normal course of things—should be thus delayed in a country so progressive, on the whole, as this. It is also to be regretted that Liszt's output should contain so much that justifies the attitude of Liszt's detractors. But even then there is no excuse for the people who are so short-sighted, or so careless, as to overlook the many works that show Liszt's greatness.

### THE NATURE OF HARMONY

BY MATTHEW SHIRLAW

At the present day it is frequently remarked that there is no theory of harmony. In other words, old systems of harmony have broken down, and nothing has arisen that can take their place. 'Sufficient unto the day is the evil thereof,' and while old theories were sufficient for the explanation of the harmonic practice of a former time, modern harmony has developed in such a way as to render these theories practically effete. Attempts are still being made, it is true, to explain chord formation or generation by means of the random selection of sounds from the harmonic series—sounds which are, for the most part, out of tune. So able a writer and theorist as the late Prof. Prout, however, discarded such a method of chord generation; not because he had discovered a better one, for he was unable to put any other method in its place. The impossibility of explaining harmony in this way becomes, or ought to become, more and more manifest. Such a method, indeed, is scarcely worth the attention of the serious musician.

What is wanted at the present day is not an 'up-to-date' theory that will bring 'modern' harmony easily within the grasp of the youthful composer. It is much more necessary and important that, instead of weaving theories, conjectural for the most part, or building systems without a solid foundation, we should endeavour to ascertain the truth concerning harmony itself—not 'modern' harmony alone, nor indeed the harmony of any particular epoch, for it is impossible to draw a hard and fast line between various periods of musical history; they are inseparably connected. If there is anything good in 'modern' music, it has its roots in the past; and if there is anything good in modern harmony—and without being unduly optimistic we may imagine it contains pure gold as well as dross—it also has its roots in the past. If it contains anything of lasting or of

real artistic value, it is not, as is sometimes thought, an entirely new creation contradicting, or entirely overturning, established harmonic principles.

Before we attempt to bring the theory of harmony 'up to date,' before we attempt to explain modern harmony, are we quite sure that we are able to explain the harmony of Haydn or Mozart, or even of Bach or Handel, nay, even the harmony of a simple diatonic chorale, innocent of a single chromatic chord? It is a somewhat sobering fact that in spite of the wonderful intuitions and conjectures of theoretical geniuses like Rameau, Tartini, Hauptmann, and others, in spite of the valuable and lasting work accomplished by these men, no one, no theory, whether of the 20th or any other century, can furnish us with a rational explanation as to what happens, harmonically speaking, in a simply harmonized chorale.

To take three of the most distinguished men who have investigated the subject of harmony, viz., Tartini, Helmholtz, and Riemann: The first is famous as a gifted composer and violinist; the second as one of the most distinguished scientists of his time; the third possessed an unequalled knowledge of musical and harmonic theory, of its history and development. All three bring forward convincing reasons why the major harmony should be regarded as arising from the first five or six partial tones of the harmonic series. That it does actually so arise is a fact beyond dispute. So far, so good, and if other chords could be generated in the same way, it is highly improbable that anyone would seriously object to such a principle of chord generation. But the trouble begins as soon as the attempt is made to explain other chords as arising in a similar way. Examine only two, and those the most important after the major harmony, viz., the minor harmony and the chord of the dominant 7th. In the minor harmony, as *a-c-e*, the sound *c* cannot be discovered among the upper partial tones of *a*; and in the chord of the dominant 7th, as *g-b-d-f*, the sound *f* cannot be discovered among the upper partial tones of *g*, even if we extend the harmonic series to infinity. Further, it is highly probable, as Rameau, Hauptmann, Riemann, and other of the most eminent writers have conjectured, that the major key-system arises from a central major harmony, together with that of its upper 5th, or Dominant, and that of its lower 5th, or Subdominant: thus, *f-a-c-e-g-b-d*.

But while it is easy to understand how the Dominant *g* arises, seeing that it is the 5th of *c*, and one of its first upper partial tones, where does the Subdominant, with its harmony, come from? *f* is not the 5th of *c*; on the contrary, *c* is the 5th of *f*. In the key-system of *c* major, *c* has a pre-eminent position, as Tonic; *g* ranks next in importance, as Dominant; while *f*, as Subdominant, is subordinate to both. The actual result of the order *f-a-c-e-g-b-d*, however, is that

turns out to be far and away the most important of the lot, for it becomes ground-tone and generator—*c* is its 5th, while *d* is the 5th of *g*: i.e., *f* is the generator of all the sounds heard above it. The theory of harmony, as Helmholtz, Rameau, Tartini, Riemann, all most gifted theorists, have insisted, has an indisputably firm and solid basis in the natural generation of the major harmony. But almost from the outset it is confronted with what appear to be insuperable difficulties.

Is it necessary, then, to seek some other basis for the theory of harmony? Attempts in this direction have already been made. Moritz Hauptmann decided against a physical basis, and adopted a metaphysical one. But Hauptmann, to whose 'theoretical apperceptions' Helmholtz alludes with admiration, and justly so, was not successful. His famous work, 'Die Natur der Harmonik und der Metrik,' is not merely an exciting record of hair-breadth escapes and desperate situations; it is a proof of the inadequacy, even in the hands of a theorist of superlative ability, of a purely metaphysical basis for the theory of harmony. Another well-known 19th-century writer and historian, F. J. Fétis, evolved a theory, or what he considered to be such, on a psychological basis. Fétis begins by pouring ridicule on all his predecessors from Rameau onwards, who had sought for the origin of harmony in acoustical phenomena; and he ends by deriving the chord of the dominant 7th from the partial tones 4, 5, 6, 7 of the harmonic series, apparently quite oblivious of any inconsistency. To be convinced of the futility of the Fétis method, it is only necessary to read his book. If a theory of harmony on a physical basis creates difficulties, that on a metaphysical basis would appear to create impossibilities.

Where such men have failed, and in the face of such difficulties, who may hope to succeed? But difficulties have never acted as any real deterrent to the human spirit. It may, indeed, be asked, Is a theory of harmony really necessary? Apparently it is. There are problems to be solved quite as pressing as when Rameau, by his famous theory of the inversion of chords, introduced order at one stroke into the chaos in which the figured bass practitioners at the beginning of the 18th century were floundering, and taught them to distinguish between the fundamental note and bass note of a chord. The mental workings of the musician are not so very different from those of other people. The average man may not be a philosopher, but without some synthesis of the impressions he is constantly experiencing as a sentient being, without some attempt to correlate the facts that are continually being presented to him, his life must be lived at a low level indeed. And there is no musician who does not find himself compelled, for an intensely practical reason, to correlate, to introduce order into the multitude of—apparently—unconnected facts, musical and harmonic, which present themselves to him from

day to day. Indeed, he cannot help himself. It is one of the conditions of his intellectual life as a musician. And this is why works treating of harmony continue to be written.

There is still another way of meeting our difficulties—we may, ostrich-like, shut our eyes to them. This, to be sure, is the least satisfactory course of all. Yet, if we cannot explain harmony, there is a strong temptation to explain it away. We may say that, after all, chords have no reality, they are merely 'convenient fictions': that the practice of conceiving harmony vertically, instead of horizontally, is antiquated, played out; or that harmony is the result of the movements of the parts in polyphonic music: it must be conceived contrapuntally, i.e., horizontally. Whether this be true or no, it is certainly not true that harmony is an accident, the result of the fortuitous concurrence of the different parts or voices. Whether the counterpoint be that of Bach or Wagner, the harmony it embodies is the result, not of accident, but of careful calculation, of astonishing skill and genius, on the part of two consummate masters of the art of harmony. We cannot conceive counterpoint from a purely horizontal, i.e., a melodic, point of view, for melody is not counterpoint nor is counterpoint simply melody. Counterpoint is a 'simultaneous combination' of melodies. But melodies cannot be combined except on harmonic principles. The veriest novice in counterpoint is soon made aware of this fact; he cannot write a simple two-part counterpoint in the first species until he has made himself familiar with the elements of harmony.

The art of counterpoint consists, not in writing melodies merely, but in combining them. This means that the melodies themselves must be shaped in such a way that they can combine, so as to produce harmony: and not any kind of harmony, but a harmony that is correct, artistic, and that satisfies æsthetically. If this were not so, it would be no more difficult to write counterpoint in eight, or for that matter, eighty parts than in two parts: while the difficulties in the way of the composition of a canon 4 in 1, or even 40 in 1, would disappear.

Music, it is sometimes remarked, is something that occurs in time. Even if it be granted that music has a vertical as well as a horizontal aspect, does not the successive, the horizontal aspect so far transcend the vertical as to cause the latter to dwindle into comparative insignificance? But what does succession mean, and what is it that makes succession possible? We may regard the individual unit, the beat, the single sound, the isolated chord, as being nothing in themselves and so far as actual musical significance is concerned. This, if true, is least true of the chord, for the chord is a complex of several sounds. Beethoven begins and ends the *Allegretto* of his A major Symphony with an isolated chord. It cannot be said that this chord means nothing. On the contrary, it is a stroke of genius. Nor can it be said that the two masterful chords at

the beginning of the 'Eroica' Symphony mean nothing. It may be maintained even more positively, however, that succession, continuity, is in itself as good as nothing, for it is plain that there can be no succession where nothing happens. If we sustain a sound or a chord on the organ for the space of half-an-hour, we may be conscious, through other factors, that time passes, but we are entirely unconscious of any musical succession. Were a whole day, a whole year to pass during which we felt nothing, thought nothing, willed nothing, *i.e.*, were we entirely deprived of the means whereby we become conscious of time, such a day or year would be for us practically non-existent. It is not the mere lapse of time that is of consequence, but what happens in its course.

In actual fact, music does not fall on the ear in an unbroken stream, a continuous mass of tone. What Helmholtz says of melody is true of all music. In his 'Sensations of Tone,' he points out that alterations of pitch in melody take place by intervals, and not by continuous transitions:

When the wind howls, and its pitch rises or falls in insensible gradations without any break, we have nothing to measure the variations of pitch, nothing by which we may compare the later with the earlier sounds, and comprehend the extent of the change. The whole phenomenon produces a confused, unpleasant impression. . . . We consequently find the most complete agreement among all nations that use music at all, from the earliest to the latest times, as to the separation of certain determinate degrees of tone from the possible mass of continuous gradations of sound, all of which are audible.

In rhythm, the same process may be observed with the utmost clearness. In rhythm we have succession, and without succession there can be no rhythm. But without the individual rhythmical unit there could be no succession. In measured music it is the beat that defines the rhythm, and renders it perceptible. The beat, again, may become merged in a larger rhythmical complex—the bar; while the bar itself, and even a bar group, may be apprehended as part of a still more comprehensive rhythmical structure. And, indeed, to comprehend rightly any musical work of art, it is necessary to gather up the successive moments of which it consists, to bind them intellectually into a comprehensive unity. All depends on the nature of these moments themselves. In the artistic masterpiece, each moment, each part, contributes its quota to the effect of the whole, and between each there exists the strictest and most logical connection, or relationship. This connection, this relationship, could not exist were music to fall on the ear in a continuous, unbroken stream of sound. The effect of the whole art-work depends on the nature of the parts of which it consists. Even if it be true, then, that in music continuity, or succession, is of paramount importance, we must bear in mind what succession means, and how it becomes possible. Now one of the principal factors in bringing about continuity in musical art is harmony. It is sometimes forgotten

that harmony has to do not merely with isolated chords, but with chord succession. In harmonic music the ear is urged on from chord to chord. Even the simple, consonant, common chord lends itself to this onward pressure of the harmony. Of all chords, surely this is one which can stand by itself, be understood in itself, without regard to what precedes or follows it. And so it may. Yet, in the following succession of common chords with which Mendelssohn begins his 'Midsummer Night's Dream' Overture—and no one will have difficulty in recalling innumerable instances of a similar kind—the ear is urged onward, the mind is kept in actual suspense, until the final chord is reached:



The part played by harmony in bringing about a coherent and consistent continuity in music of such a nature that the whole process has the appearance of an organic development, as opposed to what is merely arbitrary or artificial, is strikingly exemplified in musical 'form,' even in such supreme forms as the symphony, the sonata, the concerto. So true is this, that Parry does not hesitate to describe such forms as 'harmonic forms.' Of form in music generally, he says:

The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of subjects, or figures, or melodies, on the other.

Any one may observe how musical form is affected by such a simple, even stereotyped, harmonic succession as the perfect cadence. The composer may use this cadence, or he may avoid it; but whether he uses it or avoids it—as is the tendency at the present day—it will very considerably affect the nature of the form.

Harmony, then, cannot be explained through counterpoint, continuity, or succession. Continuity, or succession, in itself can explain nothing. It would be much more reasonable to affirm that continuity, succession—indeed, counterpoint—are brought about by harmony, for melody itself depends on harmony and without harmony there could be no melody. Melody consists of sounds of different pitch, and these sounds, in all melody of artistic value, must bear to each other a definite relationship. They do not bear to each other a pitch relationship, for this is meaningless, except to it there be added tonal relationship. Tonal relationships do not arise—cannot arise—from any other source than harmony. When this matter is duly considered, it is not difficult to understand the meaning of Dr. Riemann's remark that 'Harmony is certainly the fountain-head from which all music flows.'

## Ad Libitum

By 'FESTE'

A few months ago I ventured to commit myself to some definitely adverse opinions on certain developments in modern music. I did so because it seemed to me that there had been far too much playing for safety on the part of critics and reviewers. This caution took one of two forms. Sometimes the critic praised almost everything on general principles, as if he wished to make sure that in the event of a swan emerging from among the geese, he could not be accused of having missed it. Alternatively he took the cautious line that a final pronouncement on such a composer or work could not be made yet awhile; never should it be thrown up at him that he had failed to see the greatness of Milhaud or Pratella, as one or two of his predecessors had missed that of Beethoven and Wagner! The slips of certain early critics were always being brought forward—generally by some second-rate composer smarting from an unfavourable review—and held up as warnings.

For my part, I can never see a parallel between Beethoven and Wagner and the dozens of present-day experimentalists on whose behalf the utmost claimed—even by their most rabid adherents—is that they are doing something that has never been done before. Whether that 'something' is worth the doing, either in itself or as a piece of pioneer work, is a point that seems to be generally ignored. And even a pioneer is not necessarily a man to be followed. He may be merely hacking his way to a swamp, or to some other *impasse* that is quite perceptible to the onlookers, in which case his claim to notice lies in nothing else than his wrongheadedness. If he remained in the high road with the rest of us he would be un-noticed.

For such reasons as the above I did not hesitate to leave the fence and come down unmistakably on the side that is generally called 'reactionary.' That I was in good company was evident from the chorus of 'hear, hear!' that reached me from all sorts of unexpected quarters. It seemed to be ample and conclusive evidence as to the bursting of the 'progressive' bubble.

As for those 'awful warnings,' I have long had my doubts about the alleged lack of appreciation of the great composers by their contemporaries. The last time I had occasion to overhaul the biography of Beethoven, for example, I found myself wondering at the long-held popular legend that Beethoven was a neglected genius singing his heart out to a world that wouldn't listen. The lay mind likes to think of the great ones of the past as lonely souls, wasting their sweetness on an indifferent or even antagonistic world, and going down to obscure and unhonoured graves.

So far as the great composers are concerned, the lay mind can easily put itself in possession of the facts by reading Mr. Ernest Newman's latest book, 'A Musical Critic's Holiday.' (Casell, 12s. 6d.)

The volume might also be called 'A Busman's Holiday,' seeing that it is the outcome of a few weeks' retreat in a country house furnished with a musical library so apt for Mr. Newman's purpose that it became a kind of arsenal. Hence this devastating broadside.

Mr. Newman says that he went away to think things over:

I would put it that I am going up into a high mountain to pray, but that a musical critic's troubles are not, as a rule, of the sort in which prayer is indicated. But at any rate I am going up into a high mountain, and if I cannot save my critical soul there by prayer, perhaps I can by quiet thought.

The question he set out to wrestle with is one that has been very much in the air of late years:

Can anything like a technical basis for criticism be discovered—something roughly corresponding to the technical fundamentals of composition?

And he suggests as a likely step in the right direction the 'study of a representative critic of the past, as a scientist would study an organism,'

... trying to see just how the critical faculty functioned in him, the principles, true or false, on which he worked, how far he succeeded or failed, and why.

He takes as his representative old-time critic one Johann Christian Lobe, who wrote extensively at a time when the musical world was perturbed, pretty much as it has lately been, by startling developments of various kinds. He follows Lobe through a series of letters written to an inquiring young musician, and very entertaining and curiously up-to-date much of the old critic's pronouncements seem to be. In fact, as Mr. Newman says, we have only to change a few names, in order to make a good many passages apply to present circumstances. Sometimes Johann Christian came a cropper, as was inevitable in one who wrote so much, held strong views, and did not hesitate to fire them off. It is easy to point to the instances in which time has shown him to have been short-sighted, but in fairness we must remember that many of his pronouncements were made before the composers concerned had finished their work. He came to grief mostly over Schumann and Wagner; yet, as Mr. Newman shows, he was less to blame than appears at first sight:

Contemporary criticism is always more apt to fasten on the weaknesses of a composer than on the virtues that will ensure his immortality.

The contemporary critic is not far enough away from his subject to see him quite in the round; for one thing, the composer's work is not yet finished. The excellences in it are savoured quietly; the faults in it stir deeper reactions.

This of course is the familiar argument used against critics, but, as Mr. Newman points out:

It is too often forgotten that a good deal of critical fault-finding was perfectly justified; if we do not insist on the faults now, it is because the perception of them is so universal that there is no necessity to

talk about them. To-day one would almost as little think of censuring Wagner for his mannerisms of style, such as his sequences, as one would of rushing into print to say that Queen Anne was dead; but a contemporary critic would have had every justification for pointing to these sequences as a weakness on the composer's part, and advising him not to indulge so copiously in them.

In fact, we are to-day far too lenient to the noddings of Homer. A good deal of poor stuff by great composers is swallowed complacently, while better music by lesser men is left on the shelf.

As for Lobe's strictures on Wagner, Mr. Newman shows that when they were uttered Wagner had written only 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin'; and for a longish period after 'Lohengrin' he was mainly occupied with writing prose:

Lobe's criticism of him is based mostly on 'Opera and Drama,' which had just been published; and it is easy to imagine the effect that this and others of Wagner's prose works must have had on the average musician of the day, with their involved style, their rambling and hysterical political and social disquisitions, their dubious literary views, their disparagement of so many dead and living composers, and their exceedingly confused presentment of a new theory of opera, the validity of which could only be tested when the work written to illustrate it—the 'Ring'—was given to the world many years later. If we examine Lobe's criticism in detail, we see that it is practically all justified. Neither he nor anyone else at that time could know that, however muddled a thinker Wagner might be in politics or sociology . . . the musician in him was developing steadily and sanely in secret. All in all, for his time, Lobe judged him pretty fairly. At any rate, he was conscious of his unusual quality.

Though Mr. Newman's dissection of Lobe does not help us far in our effort to establish some principles of criticism, it makes good reading, and contains at least one warning that should not be lost on those of us who have to write on music. Lobe clearly allowed himself to be goaded into rash statements by the extravagances of some of the 'progressives' of the day. When, for example, he saw Schumann being ranked above Beethoven he not unnaturally replied by stressing some obvious faults in Schumann, and critics to-day are similarly tempted to belittle contemporary composers on whose behalf obviously extravagant claims are made by their coterie:

The critic of to-day may perhaps be helped to strip the little problems of his own time of their inessentialities by discovering what it was that prevented otherwise sound critics from doing so in the past. One of the causes I am sure was excess of reaction due to pure irritation at the follies of the more extreme partisans of each side.

Similarly, those of us who are termed 'reactionary' perhaps find it difficult to view quite fairly the work of certain contemporaries because the propaganda on their behalf consists largely of a sweeping dismissal of such a composer as Brahms as a 'flat-footed pedant,' or of Schumann as a love-sick something-or-other 'baying the

moon.' That word 'reactionary,' by the way, is discussed by Mr. Newman. As antitheses he prefers 'classic' and 'romantic' to 'reactionary' and 'progressive,' 'conservative' and 'radical,' or 'age' and 'youth.' As he says, there was never a time when all the young people were on one side, and the old on the other. Lots of young musicians to-day are pro-Beethoven and anti-Schönberg; there are conservatives so young that they have hardly started their career, and radicals so old that they have finished theirs. And 'reactionary' and 'progressive' have no meaning in music, for what appears to be progress to-day may prove in a few years' time to have been a false move. The real 'progressives' will then be seen to be those who preferred to stand still or to move in another direction:

All we can be sure of is that music is changing; and 'progress' is only the term given by excitable and self-complacent people to the form of change with which they happen to be most in sympathy; the man who calls himself a 'progressive' is merely indulging in a not very subtle form of self-flattery; he implies that he has a prophetic insight into the future that is denied to ordinary mortals.

The tendency to-day is to label as progressive and advanced anything that is a departure from the normal, either in matter or manner—especially manner. The futility of basing a claim of this sort on mere originality can be shown by countless examples from musical and literary history. Perhaps one of the best instances is that quoted by Mr. Newman. He gives us Burney's account of a Portuguese Abbé, named Costa. Costa, says Burney:

. . . disdaining to follow the steps of others, has struck out a new road, both as composer and performer, which it is wholly impossible to describe; all I can say of his productions is, that in them melody is less attended to than harmony and uncommon modulation; and that the time is always difficult to make out, from the great number of ligatures and fractions; however, his music, when well executed, which happens but seldom, has a very singular and pleasing effect; but it is certainly too much the work of art to afford great delight to any eyes but those of the learned.

What became of this Abbé and his new road? Clearly his 'originality' was of the futile type that is so plentiful in modern music. As Mr. Newman remarks,

. . . his misfortune was that he lived in the days when musical journalism was not. Had he been alive to-day he would assuredly have had an admiring article on him in one of the musical periodicals, with copious illustrations from his manuscripts, showing how different his music was from that of everybody else; he would have been hailed as one of the founders of the new and better order of things, and his eulogist would have publicly congratulated himself on being the first to call attention to so remarkable a genius.

(We could make a good shot at the name of one likely eulogist, and without much difficulty could even quote a few involved and sesquipedalian sentences from his imaginary columns!)

The complete disappearance of such original composers from the pages of history surely gives us a clue as to one method by which we may

separate the chaff from the grain in contemporary music. Roughly speaking, the greatest composers have been the least original: the dashing experimental work has generally been done by the smaller men. The big ones have either disregarded the results of these experiments, or have taken the most promising and worked out their potentialities as it suited them. Your genius is more often found closing an epoch than opening one. Mr. Newman's theory is that a truly great composer has so much to say that his main concern is to say it; he has no time to waste over experiments. Probably the reverse may without offence be said of some of the experimentalists; feeling an itch for composition, and being short of ideas, they fall back on ingenuities of various sorts. Sometimes they hit on a dodge that in more capable hands proves fruitful; more often than not the ingenuity is as sterile as the very different kind that in old days expressed itself in the concoction of abstruse and 'freak' canons.

Having taken Lobe as a specimen critic and drawn a few lessons from him, Mr. Newman proceeds to study a period that, like our own, was one of radical change both in theory and practice—the epoch that began at about 1600. I have not space enough to discuss his exposition of this striking parallel. I can only recommend the reader to go to the book itself.

My closing comments have to do with another of the main points Mr. Newman set out to prove—namely, that generally speaking, great composers were appreciated by the bulk of the musical public of their time. He takes the cases of Bach, Mozart, Monteverde, Gesualdo, our own Elizabethans, Wagner, and others, and, it seems to me, produces very strong evidence for his argument that

... this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that. I imagine it to be a product of the late 19th century, and to have had its origin among the Wagnerians. I fancy that if you had gone to a music-lover of any period between, say, 1500 and 1850, and told him, with tears in your eyes, that it was a sure sign of a composer's genius that the world ridiculed and reviled him, and that the great composer can only look to posterity for recognition, he would have laughed in your face. Every age, I think, has had a pretty accurate idea as to which composers were the greatest credit to it. The men who were most highly praised by their contemporaries were, in a vast majority of cases, the men whom the world recognises to-day as the biggest figures of their epoch.

I mentioned Beethoven as one of these supposedly neglected geniuses. Mr. Newman finds a mere page sufficient to knock the bottom out of that idea. As he says, Beethoven tells us himself that while he was still a young man publishers were fighting each other for the privilege of bringing out his works; his 'drawing' power is shown by the fact that his co-operation was constantly sought when specially important concerts were given at Vienna; and a new work was obtained for such events when possible. Mr. Newman

quotes an article that appeared in a musical journal recently (I fancy it was the *Musical Times*), consisting of extracts from contemporary English criticisms on Beethoven, and designed to prove the futility and blindness of the critics. One of the London writers fell foul of the 'Diabelli' Variations, but he added that the air 'derives additional interest from having been selected as a theme by the greatest musical genius of the century.' Mr. Newman quotes similarly handsome epithets from English critics of the period, and adds:

If to be deluged in your life-time with eulogies of this sort is to be universally misunderstood, there are few composers of to-day who would not pray for a similar misunderstanding of them.

The book is written with gusto—so much so that in his enjoyment Mr. Newman is apt to go back on his tracks and make some points more than once. Most of us will part company with him at times, of course, but in the main it seems to me that his contentions, shrewdly argued and backed up as they are, by solid evidence, are proved up to the hilt. I wish, though, that the title of the book were less misleading. It suggests another 'Musical Motley' rather than a first-rate contribution to the perennial debate on criticism. I put it in a handy part of my bookshelf, hoping that certain 'progressive' critics will follow Mr. Newman's example, and adjourn to the mountain-top for a bit of hard thinking. Perhaps they will then be able to give us some clear writing.

Two other newly-issued books have some connection with this subject. The first is Egon Wellesz's 'Arnold Schönberg' (Dent, 6s.), and an extremely well written and interesting book it is. (The translation, which seems admirable, is by W. H. Kerridge.) We are left with respect and admiration for Schönberg, without being convinced of the ultimate value of his later works. Only a very sanguine disciple will see much of a future for his 'Sprechton,' for example, and atonality and polytonality will probably lead to nothing but monotony. In case a reader wishes to know what 'Sprechton' is, I quote this description from Wellesz:

The melody indicated for the speaking voice by notes ... is not meant to be sung. The reciter has the task of transforming this melody, always with a due regard to the prescribed intervals, into a speaking melody. That is accomplished in the following way:

(1) The rhythm must be kept absolutely strict, as if the reciter were singing.

(2) To emphasise fully the contrast between the sung note and the spoken note, whereas the sung note preserves the pitch, the spoken note gives it first, but abandons it either by rising or falling immediately after. The reciter must take the greatest care not to fall into a sing-song form of speaking voice; such is absolutely not intended. On the contrary, the difference between ordinary speech and a manner of speech that may be embodied in musical form, is to be clearly maintained. But again, it must not be reminiscent of song.

So far as we can understand the composer's intentions the only thing 'Sprechton' will be reminiscent of is rank bad singing. Here is a sample quoted in Mr. Myers's little book on 'Modern Music':

Wischt und wischt, doch bringt ihn nicht her-  
un - ter! Und so geht er  
gift - ge - schwellen wei - ter, reibt und reibt  
bis an den frü - hen Mor - gen ei - nen  
wei - ssen Fleck des hel - len Mon - des.

(Certain notes are marked through the stem with a cross, inconvenient to reproduce here. Such notes are to be delivered in 'Sprechton'.)

Mr. Myers thinks that 'this is an innovation in vocal technique, the importance of which it is impossible to ignore.' I admit the innovation, but deny the importance. Mr. Myers adds that 'it is of course too soon to be able to pronounce upon the question as to whether such methods are likely to be universally adopted in the future.' It is not a bit too soon. Mr. Myers may make up his mind at once that 'Sprechton' will *not* be universally adopted. We shall still hear involuntary specimens from singers with unresonant voices and a poor sense of pitch, but it will take no regular part in the material of composition.

Nor can we see much of a future for any music that demands so much rehearsal and such a prodigious effort from performer and listener as Schönberg's later works. Isn't a lot of it merely the 'originality' of the above-named Costa, developed to the *n*th degree? Mr. Newman discusses Schönberg's Op. 11, the 'Three Piano-forte Pieces,' and shows that Mr. Corder's ridiculing of them in 1911 has proved to be justified. Fourteen years is surely a sufficiently long time to test the value of a set of piano-forte pieces by so prominent a composer as Schönberg. Yet where are they? Mr. Newman says:

We all know those Three Piano-forte Pieces, and I think that if the musicians of Europe and America were polled on the matter, ninety per cent. of them would say that Mr. Corder was right; they would not necessarily approve of his phrasing of his opinion, but they would think with him that the music is of no account as music, however interesting it may be to the theorist as one of the earliest specimens of atonality.

And I doubt very much if the bigger essays in the same vein will have any more interest for

musicians generally when a further fourteen years have passed. Schönberg has written some beautiful music, but not lately. He is like too many of his contemporaries: they do well up to the age at which the great composers of the past were at their best, or sometimes only approaching it. They then run dry, and are thrown back on mannerisms and tricks, or take to experimenting. The results appeal to a mere handful of theorists or highbrows of the type satirised in a recent issue of *Punch*, under the title 'Our Exclusives': 'Do you never read the weeklies?' 'Never. One feels that the only paper one could read with interest would be understood by so few people that it could never be published.'

Finally, here is another book bearing on the subject of criticism, 'Contemporary British Composers,' by Joseph Holbrooke (Cecil Palmer, 15s.). Mr. Holbrooke's generous appreciation of his two-score odd subjects does credit to his heart, and he is of course quite right in his hammering away at the point that what British music needs is not so much publication and first performances as repeated performance. (Some day the Carnegie Trust may begin to see this elementary fact.) Where Mr. Holbrooke fails is in going out of his way to administer his usual assault on musical critics. He gives a list of about twenty, says they suffer from 'verbal hæmorrhage,' considers that there is 'not sufficient (if any) conviction behind any of their matter,' and from time to time throughout the book heaves a half-brick at them. 'What their training is for their task is not known,' he adds. Well, this unknown training included at least one not unimportant detail—an ability to express themselves clearly and grammatically in their own tongue. This is a qualification Mr. Holbrooke has yet to acquire. Here are a few specimens of musical criticism as written by the critic's mentor:

Frank Bridge would, and could, write like a master for the theatre without inviting Viennese musicians' work to London so often.

Rare in these days indeed, when morphology and mordacity are dragged even into the musical arena by the daring red men. Peripatetic journeys are made to impossible regions of cacophony. Terminology is rife in the popular works of to-day. Abracadabra is in the scores and in the brain. Mysticity is a new move, cabalistic rites are new tones. Iconoclastics are for the nutriment bottles of the students.

The following, on Vaughan Williams, ends with a delightful *non sequitur*:

The Cockney element is not very strong in the 'London' Symphony. . . . I think this artist cannot lay claim to any originality, such as sleeping on the Embankment, or entering the houses of opium. . . . Verecund he is, and it is good in life as in art. . . . Vaughan Williams is not, as I have said, of ultra-music leanings, but if he has a life half as long as John Sebastian Bach, whom he favours in style, he will be satisfied, I am sure.

How history does repeat itself, and the humans wallow in their own failings century after century! The Wagners die exhausted, and the next artist who arrives has the same ghastly task before him, and mithridatic solution is unknown.

Musicians from the North would, to me, be harder and keener-edged than the Southerner. The North sees manufacture as the pursuit of life and art as a solecism. Havergal Brian has all the eleutheromania and fails to get it.

Of Bliss's 'Mêlée Fantastique' (or 'Fantastique,' as Mr. Holbrooke prefers to call it):

Like all experimental songs, the singers have much the worst time of it.

Of Delius we are told that his early songs are . . . pulsating with streams of golden melody, and rapturous love music of intense espousement.

Nevertheless:

In parentheses, we can say with certainty that Delius's art has remained rather unpopular because of his unparenetic attitude.

The moral is obvious: if you want popularity, be parenetic! Even the fact that Mr. Sydney Grew has written 'a warm panegyric' on Delius cannot save him:

I fear many of us are only, even now, in a state of phonological phrenology.

And so on. I don't know whether Mr. Holbrooke wrote with a dictionary at hand, but certainly the reader will need one. The book is bad in other ways. Misprints abound—I have marked so many that space won't accommodate a list; the tables of works are badly planned; in some cases publishers' names are given, sometimes not; many titles are misspelt; the proportion of space accorded to the composers is odd. Felix White has five pages, Walford Davies four lines; Christopher à Becket Williams, a page, Ernest Walker, three lines; Leigh Henry, three pages, York Bowen, five lines; &c. There is no index.

In his innocence, Mr. Holbrooke has done the critics the best of turns by including a few lengthy quotations from Mr. Edwin Evans and Mr. Ernest Newman. From the former he takes a summing-up of the style of Lord Berners that is quite a model of what musical criticism should be—concise and full of suggestion. Mr. Holbrooke says of it:

What all this means I would not venture to say, but I leave it to the high digestive powers of the reader, who may see the import of it after study.

Not everybody would be so ready to confess inability to understand a few sentences of plain English! Mr. Newman is drawn on for a criticism of Foulds's 'World Requiem.' Against it Mr. Holbrooke sets a chunk of chit-chat from 'Mr. London' of the *Daily Graphic*, and says:

We must let these experts disagree on good things.

Does he seriously regard Mr. Hannen Swaffer as an expert in musical matters? Nobody else does, least of all Mr. Swaffer himself, I feel sure.

One would be more tolerant of such a slipshod performance if the author were not so fond of girding at musical journalists. As it is, he cannot complain if his work is judged from a literary standpoint. The critics themselves will find cause for nothing but satisfaction in Mr. Holbrooke's having thus delivered himself into their hands. A sentence from the chapter on Goossens, descriptive of what Mr. Holbrooke imagines to be their attitude towards that composer's music, pretty well expresses their delight at his own literary style:

The demented critic rallies himself and pants in the rear, loudly chortling his delight of all this daring chiaroscuro.

But when the demented critic has finished rallying, panting, and chortling, he will still be at a loss for an expression that will give his views of the book in a few words. Joseph's own term, 'verbal hæmorrhage,' though graphic, hardly meets the case. Happily, Mr. Newman's recent trip to New York was not in vain, for he brought back the phrase that fills the bill. His *Sunday Times* article of June 14 (neatly headed 'Holbrooke s'en va-t'en guerre') ended thus:

To say all that is in my heart I have to fly to the language of the Great Republic across the seas: 'Kid, you've spilled a bib-full!'

## Music in the Foreign Press

### BEETHOVENIANA

In the April *Zeitschrift für Musikwissenschaft*, Alfred Lorenz examines Beethoven's sketches for the 'Eroica,' showing how much these reveal of Beethoven's methods of composition and of his artistic ideals.

The May *Zeitschrift für Musik* is practically a special Beethoven number. It contains the first instalment of an essay by Dr. Karl Nef on 'Beethoven and Politics,' and an excellent article by F. X. Pauer on Beethoven's final movements, with special reference to the *Finale* of the second Symphony. Dr. Edmund Richter writes on Johann Vincenz Richter (1788-1853), who was one of the earliest champions of Beethoven's music. And Dr. Alfred Heuss devotes much care to the task of proving that there is one supernumerary bar (the 25th) in the first movement of the 'Pastoral' Symphony; that where we have ten times the motive:



it should occur nine times only—as is the case in the recapitulation.

### MAURICE RAVEL

The April issue of the *Revue Musicale* is a special Ravel number, carefully planned and well carried out. Tristan Klingsor writes on 'Ravel et l'art de son temps,' Roland Manuel on Ravel's aesthetics (which he describes as 'the aesthetics of imposture,'

amusingly justifying this curious label). Vuillermoz deals with Ravel's orchestral style, Casella with his harmony, and Gil-Marchex with his pianoforte style. There are other articles by André Cœuroy, Arthur Hoérée, René Chalupt, and Henry Prunières. Excerpts from Ravel's few and scattered writings on music are a welcome feature. The opening article is by André Suarès, and contains gems such as :

Foreigners are obtuse ; and the French, usually, are neither musicians nor poets.

If there exists henceforth a French style in music, it is greatly due to Ravel. His orchestra recalls to the mind that of Richard Strauss.

#### OTHER SPECIAL NUMBERS

The April issue of the *Musikblätter des Anbruch* is devoted to 'Jazz,' and contains articles by Darius Milhaud, Percy Grainger, Louis Grünberg, César Saerchinger, and Alexander Jemnitz.

The May issue is devoted to the Prague Music Festival. It contains numerous articles on Czecho-Slovakian music, a survey of the activities of the I.M.S. during the past three years, and special articles on the new works produced at Prague.

The April issue of *Melos* is devoted to contemporary Russian music. Leonid Sabaneiev, writing on Russian music after 1914, calls attention to the formation of a Judæo-Russian school whose principal representatives are the brothers Krein, Michail Gniessin, and A. Veprik.

Referring to Miaskovsky, Sabaneiev is less enthusiastic than the other Russian critics whose opinions have reached us so far :

Although Miaskovsky has written eight Symphonies, he is not a born symphonic writer, nor a master of orchestral technique. At times it seems as if he composed carelessly. What we personally miss in his music is individuality. Everywhere we notice the influence of other composers.

Igor Gliedov writes on the immediate future of Russian music. He considers, among other things, that

... what Russia needs is a composer like Verdi, whose songs will be sung by all kinds of people, and everywhere, and whose evolution will keep pace with the evolution of his public.

N. Malkov writes on the compositions of Andrei Pashchenko (b. 1883), a pupil of Steinberg and Vihtol.

The April *Musica d' Oggi* is a special Puccini number.

#### EARLY PROTESTANT CHURCH MUSIC

In the May *Revue de Musicologie*, Théodore Gérold describes the first books of Protestant Church music printed at Strasburg, beginning with the 'Teutsch Kirchenampt mit lobsgengen und göttlichen Psalmen,' of 1525. He points out that a certain number of old tunes by Strasburg composers—e.g., the setting of Psalm 119 by Matth. Greiter, used by Bach in the 'St. Matthew' Passion, and that of Psalm 137 by Wolfgang Dachstein, incorporated into two of Bach's organ works—are still in use in the Protestant Churches of Germany.

M.-D. CALVOCORESSI.

## THE INTERNATIONAL MUSIC FESTIVAL, PRAGUE, 1925

BY HUBERT J. FOSS

The first concert—held in a hall which many reports show to be dangerously doubtful for sound—was given on May 15, in the evening, and opened with a tribute to Busoni—his *Serenade* of 1919. The orchestra—throughout rather disappointing—certainly did not play itself in here. It is a work of very lovely possibilities, without completion or achievement ; masterly in orchestration, but never inevitable. One curiously expected it to stop before it did. The new works were alarmingly disappointing. Ernst Toch's *Five Pieces* for chamber orchestra represent that barren note-spinning in unplanned counterpoint which is so popular in Europe to-day. They are quite negligible, and, in addition, rather unpleasant ; to see the score is interesting, for here is palpably visual music, charming to look at but arid in sound. The composer has a technical trick of repeating his figures in order to achieve a climax ; this, it seems to me, is a paltry device. Roland Manuel's 'Tempo di Ballo' is an exercise in orchestration ; superficially brilliant, and otherwise unimportant. Of Vittorio Rieti (*Suite* from the 'Noah's Ark' Ballet), we feel sure he has talent, particularly since he is so young, but—as I had occasion to show recently elsewhere—he is a wag, always cracking his little jokes. Here we had the usual armoury of sudden louds and softs, low notes on bassoon and tuba, silly little tunes subjected to olympic treatment. The fugue is better—well scored at least. I feel no hope for Rieti's future until he is less funny. Alfredo Casella did not show well as a conductor, and the orchestra's rhythm was distinctly weak. The playing of Rudolf Karel's 'Démon,' a symphonic poem of the Straussian kind, was far better under Václav Talich, though the music was hardly worth it. The treatment is better than either the subject-matter or the musical conception, the whole being a very sentimental diabolism and a wailing commendation of Beelzebub, couched in a somewhat grandiose form. Heinrich Kaminski's 'Concerto Grosso,' for double orchestra, is a heavy, serious, pompous work, following Reger rather than Bach, and with the thickest texture imaginable. An interesting study in polyphony, it does not achieve that complete freedom of instrumental treatment that the programme described. It is the palpable failure, of, I think, an interesting mind. The composer could to advantage halve its length, and a little gaiety would give his muse a fresher colour.

There can hardly have been a doubt among the audience at the end of the second concert (Sunday, May 17) that the only complete work of art presented that evening was Vaughan Williams's 'Pastoral' Symphony. The more I hear it the more am I convinced that this is not only the composer's finest achievement, but the finest work that has been produced in the English revival of music. Played at the end of a long and tiring concert by a weary orchestra to whom the idiom was quite strange, with a scheme of colour-values which had perforce to be high, because the subtlety of the original score could not be produced, it yet had a remarkable effect upon the audience, and was recognised as an important work. To the European musician, it lacks the *entrée* into modern music—excitement, noise,

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violence. That is why it so surprised me to find how genuinely, and with what warmth, its delicate meditations were appreciated.

The Partita by Paul Amadeus Pisk is quite delightful, deriving—like everything else from Vienna—from Schönberg, but evolving a really original and consistent harmonic scheme. It is a complete work of a complex but lucid texture, only lightly affected by the academic idealisation of random canon for canon's sake which is so popular now. Also there is displayed a capacity for lyrical melody which is refreshing, and a grandeur that does not depend entirely upon thunderous stridencies. The work tails off a little in the quicker passages, but the ending, on a real common chord—oh, heresy!—retrieves it from failure.

The Six Pieces for full orchestra by György Kósa are also of a moderately high standard. They are, indeed, self-conscious, rather solemn and sentimental, and not far enough away from their subjects—'Seul,' 'Prière Sceptique,' 'Sans Espoir,' &c. Rather obvious in conception, they are yet cleverly treated, and their final effect is of a rather spineless but charming introspection. We are not hopeful of Kósa's being able to carry on the grand tradition of Bartók and Kodály.

Three entirely negligible works followed. Rudolf Réti's Concertino for pianoforte and orchestra was a disgrace to the Festival: it is just such music that makes the unenthusiastic despise these excellent gatherings. The committee cannot have examined what, to me, and to every one else I have spoken to, seemed physically painful rubbish. This is humbug of the first water. Fidelio Finke's super-romantic 'Les Adieux,' for two soloists and orchestra, has all the poorest qualities of the post-Wagnerians—the heavy, odoriferous yearnings, the necrophilous amoroseness of Strauss and the rest. Despite certain moments of beauty, this work is a failure, because its spirit and technique are alike borrowed from too-well-known sources. Bohuslav Martinů's 'Half-Time,' inspired, we are told, by a football match, is not, I fear, very entertaining. We have here the noisy, lashing percussion of Stravinsky and his follower Bliss, but nothing else, and that is not enough. It is too long, too loud, too inherently and brutally stupid to be more than a *jeu d'esprit*; it has therefore a butterfly's life.

After this queer medley of dissonances, the calm sincerity of the 'Pastoral' was a great relief. Unfortunately the wind was poor, and the hidden voice a little too operatic. On the whole the performance was good, and Mr. Adrian Boult must be congratulated on doing what he did. What a work it is! One could fill many columns with a discussion of its quiet beauty.

The third concert contained a serious disappointment; owing to insufficient time for rehearsal the Symphony for wind instruments of Stravinsky was not played. After the Octet, we were anxious to hear how Stravinsky's development has proceeded.

The piece of the evening was undoubtedly Béla Bartók's 'Suite de Danses'; indeed, one would say it was the achievement of the whole Festival. It is palpably the work of a master, a thing shown as much by the exquisite treatment of the linking *Ritornelle* as by anything in the work. Violent and primitive in rhythm, it is yet wrought with a beautiful and restrained skill, is original without seeking novelty, full of real expression, has humour,

is scored with a certain hand, and produces a definite effect. What else can we ask? It is a magnificent achievement.

On the whole this was the most consistently interesting concert. It opened with Ernst Krenek's 'Concerto Grosso,' which showed his besetting evil of being able to write too easily. Out it all comes, without criticism. The first movement is a ridiculous travesty of Bach; later the classical influence has its effect, and on the whole we find the work very interesting if not quite sufficient. It has little to say; but it says that little well. It is interesting to notice the use here of definite and memorable subjects.

Malipiero's 'Variations without a Theme' is a work of great charm, and no little real beauty. It is perhaps over-reliant upon colour, but it has a definite scheme of treatment which combats this tendency. Its formal scheme is interesting: it consists, as we now expect of Malipiero, of a string of short moods; alas! this is not carried out, and we felt surprised at an abrupt ending.

Vítězslav Novák's 'Toman et la Nymphé' stands by itself apart. It is quite outside the scope of these concerts, cannot be called modern music at all, and is a quite commonplace symphonic poem of the old school. Of Darius Milhaud's 'Fragments Symphoniques du drame "Protée"' only two movements from five were played; one cannot therefore judge it, particularly as the programme-notes applied the word Mendelssohnian to the third. What we heard was more attractive than Milhaud has taught us to expect, although one feels all along the literary basis of the work: that is to say, the music is not self-sufficient in shape. The first movement is lyrical and sweet, well done, and quite big in conception. The Prelude is a rather obvious *scherzo*, and the Fugue rather noisomely ugly with its random counterpoint.

On the whole this Festival was a disappointment. There stand out in the first class Bartók's Dance Suite and Vaughan Williams's 'Pastoral' Symphony; in the second, Malipiero's 'Variations,' Pisk's 'Partita,' Kósa's Six Pieces, and Kaminski's 'Concerto Grosso.'

We must not close without a word of thanks to the very hard-worked Czech Philharmonic Orchestra, and a particular commendation of its very able conductor, Václav Talich.

## MUSIC AND LAUGHTER

BY HEATHCOTE D. STATHAM

I wonder whether any serious person will ever write a book with some such title as 'Physical Reactions to Musical Stimuli.' If he does he will, I hope—indeed, the book would be incomplete without it—devote a chapter to music and laughter. I shall buy that book, since it will concern me personally, for I find that listening to music provokes me to all degrees of laughter, from a languid smile to an almost suffocating explosiveness that requires the adept use of a pocket handkerchief. This is not, I believe, a singular personal peculiarity: others share it. I know, however, that it is not common to everybody, for at concerts I have often noticed that, at the moments when I am endeavouring to hide a grin, the faces of those around me remain quite stolid and unmoved. This is embarrassing. To appear to be laughing at some killing

funny private joke while a classical piece of music is being played is to appear to be bad-mannered. Moreover it is most difficult to indicate by a wave of the hand to someone who eyes you disapprovingly, that it is the music that is responsible for this lamentable breach of good taste. The only thing, I suppose, is to give up going to concerts; or anyhow to concerts at which Bach is being played, for it is Bach who always proves my undoing. Through a long course of self-control I can stand up, for instance, against all the Beethoven Symphonies almost without a twitch—some of the *Scherzos* try me severely, but I know the danger-spots by now, and brace myself rigidly to meet them. But with Bach in a lively mood I fail every time. Why this is so I do not know; but so it is. For example, some time ago I went to a Sunday afternoon concert when the Bach-Elgar Fugue was being played. Frankly there is nothing in the atmosphere of Queen's Hall on a Sunday afternoon conducive to laughter; even if there is, one is fortified to resist it at such a time by a lunch of ample proportions. It was therefore in a condition of slight, but quite enjoyable, torpor, that I selected a seat in the gallery above the first violins. Nor did the first two items of the programme do anything to dispossess me of this pleasant lethargy. It was only when the conductor gave two firm beats and the strings in unison banged in with that C to G subject, that I felt an absurd grin take possession of my face. In a few moments I was clutching the railings in front of me in exquisite enjoyment of the joke, releasing my hold only to give my neighbour an occasional dig with my elbow.

I cannot pretend to be able to explain all this. Why Bach in his spirited movements thus affects me I do not know. The fact that he does so is recorded here in the hope that the author of 'Physical Reactions to Musical Stimuli' will turn his scientific mind to the question when he writes that book. Fugues and laughter, merriment and double-counterpoint, some subtle thread links them together—but I must wait for that book to be written.

The above may be styled *Illegitimate Laughter at music*. I must now briefly touch on *Legitimate Laughter at music*. And here I confine myself within narrow limits. Laughter at tenors singing top notes or contraltos singing 'shop' ballads, I rule out. It is laughter at music *plus* personality. It may be legitimate, it is often unavoidable, but it is not precisely the brand of laughter with which I wish to deal. Legitimate laughter at music for my purpose means laughter at some joke that is present in the music alone and is independent of any personal peculiarities in the music's interpreters. Such opportunities for legitimate laughter seem to me to be too infrequent. How often do you hear a ripple from an audience simply because the music says something funny? I have been to many orchestral concerts, but I can remember only three passages in music which raised a laugh. One, of course, was the bassoon phrase in the village band in the 'Pastoral' Symphony; the second was the sound of those adorable sheep baa-ing in the muted brass in 'Don Quixote,' and the third that of an oboe imitating the cock-a-doodle-doo of an early-rising fowl in some composition by an American composer. This last I hardly count, for its value as music was nil. It was merely a bird in an unusual environment. Nor do I count the (to me) unpleasant noises which are to be found in a certain class of ultra-modern music. These may cause merriment in some;

others will laugh only in the sense that they grin and bear it; but the wise man, when such music begins, seeks the peace of the refreshment bar. What I want to hear, but never do hear (for the above examples are too short to work the listener up to a condition of unbridled merriment), is something which will make me laugh legitimately with the same abandon as the Bach-Elgar Fugue, or any lively work by Bach, makes me laugh illegitimately. There may be such a work in existence, but if there is I have missed it.\* When one considers the number of funny noises that must lie hidden and unused in the modern orchestra it is a matter for wonder that composers will never let us hear them. Take the double-bass, for instance. Do people know that double-basses can produce 'high sounds of singular acuteness and incredible power.' Yet, according to Berlioz, they can, and he gives a detailed description of the methods of producing these sounds. 'If there were need,' he adds, 'to introduce into the orchestra a loud female cry, no instrument could better utter it than double-basses employed in this way.' So far as I know this need has not yet arisen, and I rather hope it never will; all the same, I do not think these rich upper tones should be for ever denied to our patient audiences. Think of the delicious shock, the sheer dramatic thrill that would result if, after a strenuous climax and a sudden pause, these majestic instruments were to 'usher in' (quaint phrase) a melody in 'high sounds of singular acuteness and incredible power.'

I plead, then, for the comic in music. Had I a mandate to represent the faithful (which I have not), I should say that what we Promenaders want is something to tickle us, to dig us in the ribs and make the tears run down our cheeks. If brilliant Dr. A or remarkable Mr. B would, instead of writing a gloomy tone-poem or a hair-raising experiment in parallel streams of harmony, write a really funny fugato with plenty of snappy interludes for, say two bassoons, one horn, a muted trumpet, and a xylophone (with an occasional 'sound of singular acuteness and incredible power'), we would applaud it so immoderately that it would be performed quite often instead of being put back almost immediately, like the tone-poem or the experiment, into Dr. A's writing-desk or Mr. B's suit-case. Consider, Dr. A, picture to yourself, Mr. B, the triumph that awaits you when that comic fugue is played. Those witty sallies from the bassoons, those indescribable bubblings of enjoyment from the horn, that pretty give and take between the xylophone and muted trumpet, that ringing challenge from the double-basses soaring high above this peculiar turmoil—who will be able to resist them?

Forget your tone-poems or tear them up; hum your experiments forthwith. Then, on one of these long, amusing winter evenings when the children are in bed, when the fire is crackling on the hearth, and Mrs. A (or Mrs. B) is sitting before it darning, when your pipe is drawing, when, in short, you feel so comfortable, contented, and happy that inspiration seems but a hair's-breadth away, draw towards you one of those immense sheets of music-paper, head it carefully and neatly

#### Comic Fugue for Full Orchestra

—and begin.

\* I have seen the score of one, but have not heard the work. This is Bliss's 'Committee Meeting' for string quartet, the first number in his 'Conversations.' It is riotously funny.

NEW LIGHT ON LATE TUDOR  
COMPOSERS

BY W. H. GRATTAN FLOOD

IX.—GEORGE BRUSTER

The name of Bruster—also written Brusser and Brewster—may be unfamiliar to music-students of to-day, but it occurs in several MS. music collections ranging from 1575 to 1581. In the Christ Church Part-Books, said to be in the handwriting of John Baldwin, dated 1581 (consisting of five volumes containing more than a hundred compositions) there is a beautiful 'In Nomine' in five parts by Bruster, in addition to pieces by Aston, Byrd, Whyte, Parsons, Tallis, Tye, Farrant, Baldwin, Mallory, Shepherd, Taylor, and Woodcock. The Music School at Oxford possesses a set of vellum-bound part-books containing forty 'In Nomines,' including one by Bruster.

Yet there has been no biographical sketch of Bruster available up to the present. No doubt it has been surmised that his creative period was in the second half of the 16th century, probably based on the fact that a quite remarkable 'In Nomine' of his, arranged for four viols in parts, is to be found in a MS. of the year 1578 (Add. MSS. 31,390), to which the name of 'Brewster' is affixed. There is also, in the British Museum, among the Add. MSS. 32,377, an arrangement of Bruster's five-part 'In Nomine' for string quintet, of which only the treble viol part has survived. The MS. in which this is found is tentatively dated 1584, while in the printed catalogue, vol. iii., the Christian name of the composer is given as '(?) Maurice,' instead of George.

George Bruster, of the parish of St. Saviour's, Southwark, was born about the year 1545, and being endowed with ample means, was enabled to indulge his musical hobby by availing himself of the tuition of the best masters. In 1580 he came under suspicion as a Catholic recusant, and in 1582 ('twenty-fourth year of Elizabeth') was committed to prison for a term of eleven months, as was also Lady Mary Vaux. In 1583 he was again committed to prison for a similar term, 'for not resorting to the Church according to the Statutes.' Not long after, as we learn from the Loseley MSS., Bruster's goods 'were seized and sold to her Majesty's use.'

Bruster was tried at Guildford, on March 20, 1584, and is described as 'George Bruster of St. Saviour's, *generosus*.' Some of those indicted on this occasion conformed, and were released, but the others were committed to prison, including our composer, who, however, was shortly after released on bail (Loseley MSS., vol. v.).

In a return of 1585 the following significant entry occurs: 'George Beawsley, *gent*, alias Beasley, *still in prison*.' However, Sir William More's 'List of Prisoners' at that date adds: 'George Beawsley not known, but one George Brewster was delivered and is dead.' In a contemporary list of recusants of the county of Surrey, under the heading of: 'As are either dead or not now remaining in this county,' Sir William More has the following note: 'George Bewesley, *gent*, not known, but one George Brewster delivered out of the gaol and now dead' (Loseley MSS., vol. v., Nos. 28 and 29). In a list of Recusants in co. Surrey 'remaining at liberty' in 1592 appears the name of 'George Brewster of St. Saviour's in Southwark' (*Hatfield Papers*, IV. 271).

Thus we can safely conclude that this amateur composer suffered as a confessor for his recusancy, and was only allowed out of gaol a few weeks before he died—his goods having previously been sequestrated and sold. The exact date of his death is not known, but it most probably occurred in the spring of 1593, or earlier.

His works show sound musicianship, and he deserves to be remembered in the ranks of distinguished amateurs who in the last quarter of the 16th century cultivated successfully the divine art—amateurs of European fame like Thomas Copley, Francis Tregian, and Dr. Thomas Campion.

CÉSAR FRANCK AND HIS OPUS 1  
IN ENGLAND

BY ANDREW DE TERNANT

It is generally understood that César Franck, as a composer, was first introduced to London concert audiences by his choral and symphonic works written during his maturity. In reality, however, he was introduced to a London audience by the first portion of his Opus 1, nearly sixty years ago. H. F. Chorley, in the *Athenæum*, June 1, 1867, says:

When writing of the concert of Mr. Walter Bache we ought to have mentioned a Pianoforte Trio in F sharp minor by M. César Augustus Franck—a work on the verge of musical sanity, but containing grand thoughts, in the last movement especially; further, remarkable as a first *opus*. We will not say how many years have passed since M. Liszt (then no Abbé) played it for us at Paris, and promised a noble future for its composer. It is a pity that so great a beginning, allowing for some bewilderment, should have had no sequel. The name of the composer has slipped out of the ranks of those of whom, having already done so much, so much was to be expected.

César Franck's Op. 1, it is well-known, consists of the three Trios for pianoforte and strings (F sharp, B flat, and B minor), and dates from the year 1842, when the composer was twenty years of age. The set was composed a few weeks after he left the Paris Conservatoire of Music voluntarily (or, rather, by order of his father, for financial reasons), in April, 1842. The parts were copied out by his father and his brother Joseph, and during the period of César's stay (1842-44) in Belgium, the three Trios were occasionally performed at private *soirées musicales*. The first of the three was generally considered the best, and the composer agreed with his critics. The set was subsequently published, 'Paris, Chez l'Auteur.' The Liszt performance alluded to by H. F. Chorley, Franck often said, took place in March, 1847, at the house of Madame Pauline Viardot, the great opera singer, and among the notabilities present were the Comte Armand de Pontmartin, the celebrated literary critic, Alexandre Dumas, the famous novelist, Prince Bernard of Saxe-Weimar, and a secretary from the British Embassy at Paris.

The Walter Bache 'annual morning concert' was held at Hanover Square Rooms on Wednesday, May 22, 1867. The only survivor among the artists is the now veteran Mr. Francesco Berger, who was the accompanist for the singers. Franck's Trio for pianoforte and strings seems to have attracted very little attention among London musical critics, and the composer and his work are not even

mentioned in Constance Bache's 'Brother Musicians (Edward and Walter Bache),' published in 1901. In fact the *Athenæum* notice appears to be the only record of importance in the London press. The year 1867 was, of course, the period of the last International Exhibition at Paris under the patronage of the Emperor Napoleon III. Walter Bache arrived in the French capital at the end of July; he called on César Franck at his flat, and presented him with a programme of his concert at Hanover Square Rooms. The Franco-Belgian composer was until then unaware of the fact that his Trio in F sharp minor had been performed in London. Walter Bache asked several questions about his 'future compositions,' but Franck replied that he had not composed anything of importance for more than seventeen years. His re-animation as a composer, Franck always told his friends and acquaintances, dated from the Franco-German war, when the invasion of the enemy forced upon him and his fellow professional musicians in France more leisure than was profitable. In the year 1867, Franck was seeking to enlarge his teaching connection, and had an idea of starting a 'School of Ecclesiastical Music' in conjunction with his brother Joseph. It was Joseph who first suggested the idea, and it was Joseph who backed out of it on the excuse of expense. Joseph, who was two years older than César, was not unlike Ebenezer Prout in appearance and manners. For professional purposes he slightly altered the spelling of his surname, and was long known at Paris as 'Joseph Frank, de Liège.' He was in the early 'sixties evidently better known in Belgium than his now more famous brother, and was specially selected to compose a 'Cantate à quatre personnages avec grand orchestre, à l'occasion du mariage de la Princesse Charlotte de Belgique avec l'Archiduc Maximilien d'Autriche.' This secured for Joseph the decorations of 'Chevalier' from the King of the Belgians and the Emperor of Austria. Some of Joseph's published compositions deserve resurrection, especially the 'Six Recueils de Petits Morceaux pour Orgue ou Harmonium,' which contain pieces with the following titles: 'Les Bergers à la Crèche,' 'Les Délices du Sanctuaire,' 'Une Couronne à Marie,' 'L'Encens du Parvis,' 'Fleurs et Prières,' 'Une Heure d'Adoration,' and 'La Lyre Céleste.' He also undertook 'Deux Recueils de Préludes et Fugues de J. S. Bach, transcrits et réduits pour Harmonium.' This had a good sale, and was the means of making better known among the slightly musical amateurs of France and Belgium the masterpieces of the great Sebastian.

César Franck never met Walter Bache again after the visit of the last-named to Paris in 1867. In 1877, Franck was in London during the month of August, but the English champion of Liszt was 'on the Continent.' Franck succeeded after some difficulty in locating the Hanover Square Rooms, only to find they were no longer devoted to the public performance of music. The old-fashioned exterior made it difficult for him to believe that such a place could ever have been a public hall, though he had read that Talma, the great French actor, had made his first appearance on any stage within its walls, near the end of the 18th century. He also consoled himself with the thought that 'César Franck made his first appearance as a composer in England at Hanover Square Rooms.'

Franck often said that though for a long time afterwards he could not help feeling proud of showing the London concert programme to his pupils, friends, and acquaintances, he never made any attempt to push his compositions in England, either by publication or by performance. He had often been told by French, Belgian, and German musicians that it was impossible for a foreigner to make any headway in English musical life unless he had what is known as a 'Continental reputation,' and as Franck had little reputation in his native Belgium or his adopted France, this more than strengthened his resolution not to make an effort. But it did not prevent him from being a great admirer of England and her institutions. His earliest recollections of novel reading were translations of those of Defoe, Fielding, and Walter Scott; and the works of Charles Dickens were the solace of his old age. Franck was not ignorant of Tallis, Byrd, Purcell, and the English Cathedral composers, and confessed that he was first drawn to a study of their works through the constant perusal of the monumental 'Biographie Universelle des Musiciens' of a fellow Belgian, François Joseph Fétis. The young English musicians who visited him in his organ-loft at St. Clotilde also showed that they were quite as capable of upholding the musical dignity of their native land as were any other young men of similar ages in France, Belgium, and Germany.

## New Music

### SONGS

There is generally trouble when composers fall in love with poems that are already happily married. Comparison is in a way shallow and obvious, yet it is inevitable, for the mind does it before the conscience can utter a protest. A new setting, when there is already a good one, if it is to be of value must not only be good in itself; it must also throw new light on its poem, and be the outcome of a new, vivid, and intensely personal realisation. M. van Someren Godfrey, for instance, has set Rossetti's 'Silent Noon' (Elkin), and though we try to avoid it, it is impossible not to see that this song is not sufficiently personal to stand apart. It is obviously sincere and good in some ways, but it does not see the poem in any new light or more intensely, and in several points of style it frankly suggests the influence of Vaughan Williams, with whose setting it is therefore bound to be unfavourably compared. The same composer's 'Birthright' is not up to the standard of 'Silent Noon.' Both in vocal line and harmonic plan it is inclined to be wandering and aimless, and consequently unsatisfactory, for music that wants to achieve an aimless and wandering effect must be of all music the most consciously controlled. Two songs by Cyril Scott, 'Mist' and 'The Ballad of Fair Helen,' and one by Clive Carey, 'Rondel,' also come from Elkins. 'Mist,' one can guess: we have all learnt to do it now, and some have learnt not to do it—but here the thing is so uncritically overdone that it really seems as if the composer were parodying himself. 'The Ballad of Fair Helen' is less obvious, but the composer's style is little suited to the starkness of the ballad. The song might be made dramatic by an able singer, but personally I so heartily dislike the way Mr. Scott gets his effects nowadays (what some composers call, in reference to the look of the

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music on the page, the 'grog-blossom style' that I cannot 'away with it' at all. Probably many admirers of Scott's work will like these songs. 'Rondel' is a frankly light affair, saved from being commonplace by fanciful touches. It has gaiety, a fine, free vocal line, and a skilful accompaniment. Difficult to sing, it is, however, well and vocally written, and will be a good study for certain kinds of technique.

Curwens send several songs, among them another good one by Arthur Benjamin. 'Calm sea and mist' is small in scope, but within its limits extremely well done. Especially happy is its accompaniment figure, with its suggestion of the 'Slow heave of the sleeping sea.' There is at letter C, however, a phrase which is vocally awkward to manage, and whose effect, when achieved, seems a poor reward. It is unfortunate that the one weak moment in a good song should come at a crucial point. Frances Toye's 'The Inn' is a bold venture, for there could hardly be words more difficult to set than Belloc's whirling and giddy poem. The composer has made a good job of it, however, with an accompaniment full of suggestive touches, and a very effective sudden change of mood at the end. Many of us, perhaps, will still prefer to read this poem without music, so as to feel more fully its own rapid and intoxicating sound, which additional music, unavoidably, somewhat kills: for others who want music added to it, this setting is good. Two simpler songs, in widely differing styles, are 'The Liverpool Girls,' a shanty collected and arranged by Clive Carey, and 'Russian Lullaby,' by E. d'Arba. Both are good. Two songs by Helmer Norén, also from Curwens, seem, on the other hand, over-conscious of their modernness. The second, 'The year's at the spring,' consists of a commonplace little tune tricked out with harmonies that go out of their way to be hideously ugly and irritatingly affected. And when there are no painful noises to distract the attention, the music is plainly seen to be empty and meaningless. The first song, 'Alone,' achieves a certain atmospheric effect by the rather easy means of a drone bass, but on the whole these songs seem very much below the general level of the edition in which they appear. From the Oxford University Press comes 'With rue my heart is laden,' by C. W. Orr. This song has a simple diatonic tune for which the accompaniment seems at first sight too heavy both in colour and texture. But after a time one finds out which notes to repress and which to encourage, and things begin to fall into place: the song will always need a fine accompanist, therefore, to be successful. But given the right people it will be impressive, for the end of it, particularly, is beautiful in a quiet, distinguished, and moving way.

Winthrop Rogers re-issue two songs by Benjamin Whelpley, 'The nightingale has a lyre of gold' and 'Oh! for a breath of the moorlands'; and one by Frederic Bullard, 'The Sword of Ferrara,' all of which were copyright about twenty years ago by Schirmer. The last is of the melodramatic 'Dead is all glory, dead all fame' type; the first two are of a more conventionally sentimental kind. In each case the music is so commonplace, and 'dates' so fatally that it is difficult to see why these songs should have been chosen for exhumation. Gluck's 'Let a noble courage,' from 'Iphigenia,' on the other hand, is welcome in Novello's re-issue, for it has all the plain, solid qualities of line and balance which make for survival so much more than does mere colour.

A good soprano might make it finely effective. Vaarlem's Ballad from 'Boris,' issued in song form by Chesters, has vivid colour, and a plain strength of tune and rhythm as well. It calls for a high, dramatic baritone and a fine pianist, and is worth all they can give it, for it has great vigour, and even if the whole thing is barbaric, it is tremendously exhilarating. This translation, by M. C. H. Collet, fits the music well, and is a sound piece of English, free from the absurdities which are often tolerated in song-translations. Another re-issue is that by Winthrop Rogers of 'Ten Negro Spirituals' arranged by various hands. They are already fairly well-known, but those who want them will be glad to have them at a reasonable price for the ten, rather than singly at a pretty exorbitant figure. The accompaniments here seem more restrained than some have been, but they are still effective. The trouble with these things is that the juiciness which often offends is almost essential to them. They seem to thrive on a rich and fruity atmosphere; a more refined one gives them no support, and is useless.

From Enochs come a handful of old-fashioned ballads: 'A Kentucky Melody,' by Robert Coverley; 'Cretan Cradle Song,' by J. Backer Lunde; 'When I'm home again,' by Daniel Wood; 'Loveday,' by G. O'Connor Morris; 'The Fighting Chance,' by Frank Lambert; and 'The Lover,' by Easthope Martin. All are pretty commonplace, but in ballads the hearty is generally to be preferred to the sentimental, so one chooses the last two. 'Loveday' has some charm, but is hardly worthy of its composer. May Brahe's 'From the Nursery Window' (also from Enochs) is a set of six children's songs, with silhouettes by L. N. Hummel. It is simple, tuneful, and unpretentious, and Miss (or Mr.) Hummel's decorations help to make the little volume attractive.

Granville Bantock's 'The Enchanted Wood' (Joseph Williams) is, needless to say, fluently written; but, despite its facility—or perhaps because of it—it does not carry conviction. The interest is chiefly in the pianoforte part, and if this were well played the song would have a certain charm, but it will never be a very considerable work, however well it may be done.

Phyllis M. James's 'Contrasts' (Murdoch) are thoughtful, but do not come off as well as we feel they ought to, for there is in both of them a certain indecision about tonality which makes them, in spite of their good points, unsatisfying. Felix White's two songs, 'The Far Farers' and 'The Flower-Girl' (Boston Music Co.), are much more surely handled. 'The Far Farers,' however, just misses being a really fine song because the chief accompaniment figure, which is used throughout the work, has not the note of distinction that is expected from this composer. It is, in fact, almost commonplace, and pulls down the level of the song. 'The Flower-Girl,' on the other hand, is entirely successful, perhaps because it attempts less. It is lighter, and full of charming and musically touches, in a style that particularly well suits Felix White.

From Durand of Paris come 'Le Secret' and 'Quatre Ballades de Paul Fort,' by Phillipe Gaubert, together with 'Deux Sonnets' and 'Viens! une flûte invisible soupire,' by André Caplet. Phillipe Gaubert's music suffers from overmuch of the tonal scale, which has become hackneyed; but the four Ballades, which are songs of the sea, have a rhythmic energy that to some extent neutralises the devitalising tonal harmonies, which are, in any case, less in evidence here.

The last song of the set, 'Le ciel est gai,' is a fine thing, offering great opportunities alike to pianist and singer; and there are two other very good numbers, so that the volume is one not to be overlooked. One or two passages suggest the influence of Vaughan Williams, and it is noticeable that this second volume is far freer, and more interesting generally, than the composer's more conventionally French 'Le Secret.' The French composers of to-day might learn a good deal from the best of our English music; and there are signs that Vaughan Williams's influence is being a good deal felt in France, so perhaps this is an example of its wholesome effect.

André Caplet's songs make us understand what a loss to French music his recent death was, for though he was little known in England, everything that we see of his bears the marks of a definite and charming, even if not great, personality. 'Viens, une flûte invisible soupire,' is a typically charming song, perhaps something of a studio-work, but not without individuality. It is written for contralto voice, with pianoforte, and an obbligato flute part. The 'Deux Sonnets,' twenty years later, show his style more fully developed, but on lines clearly foreshadowed in the earlier work. These songs are for soprano and harp: the first of them, a beautiful expression of home-sickness, sincere and not over-sentimental, is well-suited to the pianoforte; the second, though possible with a good pianist, is essentially harp music. This last song is much more rarefied and elusive stuff than the earlier one, but is full of beauty and delicacy, and well worth study. Caplet's music reminds us that Massenet, at his best, had a greater influence on French music than is generally remembered. He comes very close to Caplet's early song, just as he does to early Debussy, and, though less markedly, to Ravel. His stock is low at present, but it is safe to predict a sharp rise before very long.

T. A.

#### ORGAN MUSIC

The recent output of organ music takes cognisance of the Tercentenary of Orlando Gibbons. As Gibbons, like his contemporaries, wrote some of his keyboard pieces with both organ and virginal in mind, and as the organ of the period had no pedal board, only a small proportion of his work is of much practical use to the organist of to-day. Moreover, instrumental forms and the keyboard idiom were in a primitive state, and a good deal of writing that was advanced for its time is now merely puerile. But Gibbons was so great a man that his quality was bound to show itself at times despite these drawbacks. The 'Fantasia of Four Parts' from 'Parthenia,' has always been held up as one of the finest keyboard works of the period, and there will be few to disagree with Mr. Fuller-Maitland's pronouncement as to its being 'so masterly in design, so finely invented, and so splendidly carried out, that we meet with nothing at all comparable to it until the time of Bach.'

So grave and spacious a piece is well suited to the organ, and it was a happy thought of John E. West to make an arrangement for that instrument (Novello). No editor of organ music is more practical and helpful than Mr. West, and this version is marked by his usual thoughtfulness for the player. The construction of the work is shown by a numbering of the six themes, and their

exact duration is indicated by brackets. Simple and practical are the registration marks, and there is some excellent phrasing. Particularly good is the treatment of the fifth section, which, without his suggested *staccato* treatment of the last two notes of the theme, is apt to become rather tame. The two closing sections, by the way, make a capital study in phrasing and independence. Despite a few archaisms and crudities this noble old piece is well worth playing—more so, we venture to suggest, than certain of Bach's early and immature works that retain their vogue only by virtue of his name.

Chesters have just issued an album of Ten Pieces by Gibbons, drawn from the Virginal Book of Benjamin Cosyn, edited by Mr. Fuller-Maitland, and arranged for modern organ. The arranger has limited himself to the laying out of the music for pedals and manuals, and to a few indications as to changing of manuals. More phrasing marks would have been welcome. Some of the pieces are already known to a few organists—e.g., the 'Cornet Voluntary' and the 'Fancy for Double Organ.' Though unequal in interest, the collection should be welcome. Much of the music would be excellent for the study of polyphonic playing of moderate difficulty.

The complete keyboard works of Gibbons have just been published by Stainer & Bell in five volumes, transcribed and edited from the MSS. by Margaret H. Glyn. Vols. 4 & 5 contain pieces either definitely written for organ or suitable to the instrument, and so are mentioned in this review. Miss Glyn adopts the crotchet as the unit—a good move, as we constantly hear the music of this period sung and played at far too slow a rate, owing to the conventional array of minims and semibreves. No suggestions are made as to the pedal part, on the ground that 'there was no pedal board in Tudor organs, and the Fancies are here given as originally written for manuals only.' The only advantage in thus leaving the pieces on two staves is that the pianist may easily play them. Miss Glyn includes among the organ pieces the 'Fantasia of Four Parts,' and a comparison with the version of Mr. West's arrangement is instructive. It shows how much a skilful (but not fussy) editor may do to enhance the effect of quasi-obsolete music.

There is a misprint at bar 13 on page 5, the first F surely requiring a sharp. And I cannot believe that this bar, from page 7, is what Gibbons intended (with or without the bass C and D sharpened):



EX. 1.

Mr. West gives the passage as it appears in 'Parthenia,' thus:



EX. 2.

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There is no question as to the gain in effect when the Fantasia is played with a well-disposed pedal part, and the same remark applies more or less to the rest of the collection. It is good to have the whole of Gibbons's organ music available; inevitably the bulk of it is mainly of antiquarian interest, but occasionally amidst the puerilities we come across a page too good to lose. Such survivals deserve to be kept in the repertoire. Their gravity and simplicity make them admirable for use as voluntaries.

Marcel Dupré's 'Cortège et Litanie' (Leduc) opens with a simple theme of religious character, well laid out. A second subject in semiquavers, *pp*, is treated as an *Ostinato* in the manuals, the two themes being then combined and worked up to an imposing close. The idea of the piece is the gradual approach of a procession. It is fairly difficult, and altogether more practicable for the average player than most of Dupré's works.

Leo Sowerby's 'Prelude on the Benediction' ('Ite Missa Est') is an ambitious piece, fourteen pages in length (Boston Music Co.; Winthrop Rogers). It treats the little plainsong theme with a good deal of resource and effect. Mr. Sowerby is not afraid of dissonance, but his occasional daring is always justified. He writes admirable polyphony, slightly on the craggy side, and of a type that evokes an atmosphere. A touch of austerity is in the picture. The Prelude calls for a good player, and an organ of ample resource. The American school of organ music so far seems to be notable for quantity rather than quality, but Mr. Sowerby is one of the few composers who lead us to expect great things of it. He has a fine feeling for colour, is original without being eccentric, and is not unduly concerned with pleasing the gallery. He should go far.

Godfrey Scaats's 'Four Versets on "Salve, festa dies"' (Cramer) shows French influence in its title and harmony, and there is a reminder of Karg-Elert in its use of the theme as a basis for an *Ostinato*, a *Saraband*, a *Scherzo*, and an *Alla Marcia*. There are some very effective moments in all except the second piece. The harmony is mainly modal, with a few modern splashes by way of relief. Mr. Scaats is a little too fond of consecutive sixths, and his laying-out is not always happy—e.g., some of the passages in the last movement might easily have been made more comfortable for the player and more sonorous in effect. But the composer shows a real knack for this free treatment of plainsong—a department of organ music too little exploited by English composers. Organists at churches where the 'Salve' is sung to its ancient melodies will find these pieces useful to play when a two- or three-minutes' interlude is called for before or after the procession, or at the close of a service at which the hymn has been sung.

Alec Rowley's 'Rustic Suite' (Paxton) consists of five short pieces, all attractive, but a little over-facile. They are better suited for recital purposes than for voluntaries. Cinema organists who want light, taneluf works, original rather than arrangements, will find the Suite useful. It is quite easy.

Paxton's issue also a good arrangement, by J. Stuart Archer, of the Scots tune 'The Flowers of the Forest'; an easy and effective version from the same practised hand of the 'Hindoo Song' from 'Sadko'; and a very unoriginal and saccharine piece by Cyril Jenkins, called 'Dawn.'

H. G.

#### PIANOFORTE

All composers must learn their language from somebody, and it would be unreasonable to expect them to come to maturity in a day. Nor does anybody want them to strive after originality for its own sake, or consciously eliminate from their music all that suggests the influence of others: for too many composers in cutting out all that was borrowed have cut out all that was interesting. But at the same time it is true that all those composers who were going ultimately to arrive have made felt, even in their dependent days, something of themselves. The first Sonata of Beethoven, for all its debt to them, stands as clear of Mozart and Haydn as the early Brahms Sonatas do of Beethoven's late ones. There is, however, another kind of immature work which, while it shows the sensitiveness and receptivity of its composers, has no deep or personal feeling of its own at all; and to this class Laurence Powell's 'Phacelia' (Op. 17) seems to belong. The first and last sections of this piece come from Scriabin, the middle section suggests Ireland, and introduced into the middle of this mixture is a snatch of modal tune, coming from yet another source. The result is that the piece has no unity of style, no continuous growth, no individuality, and, however attractive some bars of it may be, as a whole it has little interest. Roy Agnew's 'Pangbourne Fields' has much more homogeneity of style, but even here a short length of modal stuff is sewn, not very securely, into a garment made of frankly Scriabinesque material. Consecutive ninths, too, rising by semitones to a climax, have borne the burden and heat of a long day, and should be allowed rest. It's a pity, one can't help feeling, that composers of promise and serious purpose should publish works that cannot, after all, be much more than the exercises by which they hope to develop their talents. Thomas F. Dunhill is not in this boat. His 'White Peacocks' shows firmness of grip and plenty of technical control. It is a sort of stately dance calling for delicate treatment by the player, which it is not easy to give in some parts, on account of the thickness of the texture. Rather conscious avoidance of the commonplace produces now and again something like affectation, but the interest may hold out if this item is well played, for it has more rhythmical vitality than the others. All these pieces are published by Curwen.

With Chaminade we are on different ground. Enoch's issue a four-hand arrangement of her Interlude in D, Op. 152, first published in 1914. It is absolutely unaffected, frankly light music; but it shows a real gift and is sincere. After a lot of rather disingenuous things, it is good to find something that knows itself, and does not try to appear more than it very effectively is. Chaminade's music may be trying to live with, but it is amusing to meet for a few minutes. What a pity it is that composers do not realise, as a rule, what a place there is in music for really good, light stuff—stuff like the best of Rossini and Thomas and Sullivan and German. From the same publishers is 'Saturday in Town,' by Charles Wakefield Cadman. This is a set of ten pieces for children, prefaced with poems by Nelle Richmond Eberhart, and describing 'how Donald and Constance [afterwards abbreviated for purposes of rhyme to Don and Con] spent the day.' Not all the pieces are descriptive, and on the whole the non-descriptive ones, such as the Gavotte, are the best. The use of labels in the music is a rather cheap way of explaining, if not excusing, some

pretty weak stuff. No pains are spared to make the volume attractive and interesting to children, but the allotment is unfair. More should have been spent on the musical part of it. Theodore Lack's 'Menuet Hongrois,' his Op. 275, is from the same publishers. It is a business-like little work, and will provide teachers with some useful points of phrasing, form, and technique. Most of the composer's inspiration, however, seems to have been spent on the other two hundred and seventy-four works. Nicolas d'Averil's 'On Sussex Downs' (Elkin) also contains some useful teaching pieces: the simpler examples will be the most welcome, for one feels about the more difficult numbers that people with as much technique as that ought to be living on stronger meat.

From Curwen's comes a novelty in the shape of a wordless play, 'Bluebeard,' the music by M. E. Marshall, the action by M. C. McConnel and H. R. Campbell. This is a small ballet, for three characters, which will be thoroughly welcome in schools, or anywhere where there are children, a pianoforte, and a pianist. The music is good, and in a simple way cleverly depicts the action of the story, which, though there are three short set-dances, as a rule goes along pretty quickly. It is likely that some of the subtler points, such as the musical description of the three keys and their purposes, are not quite well enough done to 'get over,' except to an audience very carefully prepared; but in its main points the play should be extremely amusing and effective. The climax is well worked-up and exciting, although at the end Bluebeard might have been allowed a little longer for himself and his knocking to die away. He has been very considerate in the whole matter of dying, and it seems ungrateful to hurry him. The whole thing, however, is so much in the nature of a very good-humoured joke that it disarms criticism.

T. A.

## CHAMBER MUSIC

It is gratifying to see composers giving their attention to the string orchestra. A demand for such music is bound to grow with the expansion of the competitive festival. The string orchestra is not only the basis of the full orchestra; even if ideal conditions should prevail, and every festival had well-patronised competitions for full orchestra, the strings must always have a class to themselves. Two compositions we have received fulfil the necessary conditions for such a class—Cyril B. Rootham's 'Miniature Suite' for string orchestra and pianoforte (Curwen), and Peter Warlock's 'Serenade' for strings (Oxford University Press). Rootham's work is simple and pleasing in its way; the string writing is somewhat close, and the first fiddle need never go higher than the third position. It consists of four movements, the third of which is in 5-4 time and should provide capital practice for the apprentice. Peter Warlock's Serenade, dedicated 'To Frederick Delius on his sixtieth birthday,' is more ambitious and more interesting. The parts are balanced to a nicety, and only the skilled player could bring out effectively their latent poetry.

Arthur Benjamin's 'Three Impressions' for voice and string quartet belong, presumably, to the chamber music genre. They are settings of poems by William Sharp, and the composer has been at pains to reproduce in two of these the atmosphere conjured up by the words—the stillness of a winter's day in

'Hedgerow,' the slow heaving of the sea in 'Calm Sea and Mist.' The third, 'The Wasp,' buzzes its way along to some purpose, but surely *Allegro* (♩ = 120) is a little too brisk for a 'hot and drowsy' autumn song. At such speed a *glissando* trill covering in a quaver's time the distance between B and F on the D string, can hardly be effective.

B. V.

## VIOLIN MUSIC

Messrs. Joseph Williams have published the first sixteen volumes (Series 2) of their Library of Classics for the violin with pianoforte accompaniment, arranged and fingered by Spencer Dyke. I have not been able to discover the criteria ruling the choice of music or its grouping. In the pieces of this second series, Nos. 1 and 16 are moderately difficult; but Nos. 6 and 7 are easy, while No. 10 is difficult; they are not arranged according to the skill they demand of the player. As regards choice, it ranges from pure violin music, like Raff's Cavatina, to the inevitably unsatisfactory adaptation of typical pianoforte music, like the *Adagio* from the 'Moonlight' Sonata and Weber's 'Invitation to the Dance.'

The 'Caprice' for violin and orchestra of Louis Aubert (Durand) is far less capricious than its title and its nationality would suggest. Modern French music—good, bad, or indifferent as it may be—invariably tends towards iconoclasm. Aubert, however, appears content with much less than the complete destruction of all that the past held dear. There is a sprinkling of harmony of the common, modern type and, of course, the melodic part of the violin has nothing in the nature of a sustained effusion. Violins nowadays are expected to do most things—scream, laugh, groan—but not to sing. And possibly the desperate *vibrato* of certain players represents the unconscious protest of the violinist debarred from his most natural expression. But if Aubert shows here and there that he has studied up-to-date methods, he is nevertheless strangely reticent for a Frenchman, and I fear some of his countrymen will put him down as a rank conservative.

B. V.

## 'CELLO MUSIC

Alexandre Tcherepnin can be relied upon to turn out an article of a certain distinction of style, and the 'Ode' for 'cello and pianoforte (Durand) is no exception to the general rule of his work. If he does not rise to great heights, he also never falls below a very respectable level. Moreover, his intentions are invariably clear. We know what he is aiming at, and even in a short piece like the 'Ode' this directness adds much to the pleasure of the reader. Tcherepnin's idiom has its limitations, but it unquestionably represents an individuality which, if not very striking, as far as we know it, is nevertheless distinct, and above all, essentially musical.

B. V.

## HARP MUSIC

Messrs. Durand have published two new 'Divertissements' for the harp—*à la française; à l'espagnole*—by André Caplet. Both are distinctly original in outlook and workmanship. They give no clear indication of the speed at which they are to be played, the composer merely suggesting that the first is something to be performed *Bien allègrement et carré*, and the second *Avec galbe et très drapé*. It is all chaste merriment in *à la*

franchise and distinctly sober grace in *Le Pasquale*, which perhaps suggests the existence of a district near Paris concerned with Spanish as Stratford-atte-Bowe was concerned with French. It is also rather vague, experimental, and interesting—not beautiful or particularly pleasant. B. V.

## The Musician's Bookshelf

'Richard Wagner.' A Critical Biography. By George Ainslie Hight. 2 vols.

[Arrowsmith, 52s. 6d.]

A new life of Wagner needs strong justification in these days, and such justification it is not too easy to find in these portly volumes which Mr. George Ainslie Hight has added to the already overwhelming mass of Wagnerian literature. In many respects, no doubt, the author is well enough qualified for his task. He has knowledge of his subject, he has enthusiasm, he writes agreeably, and so on. But these things of themselves are not enough. The only new biography of Wagner for which there is any real warrant to-day is one which either (1) tells the story as we know it already better than it has been told before, or (2) tells it with the addition of new facts and better understanding, resulting from the discovery of fresh information. And Mr. Hight's work cannot be said to comply with either of these conditions.

He himself expressly disclaims any thought of bringing to light new facts:

The following pages contain no new contribution to the known facts of Wagner's life. In the opinion of the author we already know far more than is either needful or edifying.

And the work is, in point of fact, not in any way remarkable for the fullness or completeness of its information. On the contrary it is noticeably lacking in this respect—taking for granted all sorts of things, or merely touching on them in passing, which should be treated at length and in detail in any biography aiming at completeness. Still, in view of the disclaimer quoted, the author need not be blamed on this score.

But then what *raison d'être* for the work remains? Mr. Hight explains his main purpose—though oddly enough only on the detachable paper 'jacket' of the volumes—as follows:

This book has been written largely to refute the unworthy misrepresentations of Wagner's private character in the English press. Yet while the author does not conceal his judgment of the Meister as one of the greatest figures in the art of any epoch, he has not abstained from trenchant criticism when it appeared necessary.

And this purpose if satisfactorily carried out might well be quite sufficient justification for the work. Counsel for the prosecution have been sufficiently vocal for some years past, and a really good statement of the case for the defence would be well worth having.

But here we find ourselves pulled up at once by the author's explanation of the curious principles upon which he has gone to work. His statements on the subjects are indeed hopelessly contradictory and bewildering—for, while on the cover he makes the bold declaration above quoted, in his Introduction he says:

The outlines of Wagner's life are related, but without any attempt to follow it into minuter detail than is necessary to enable the reader to understand the circumstances under which his works were composed.

Here is surely a fundamental divergence of aims. To concentrate on Wagner the artist and to limit your biographical matter accordingly is one thing; but it is one which is quite incompatible with that detailed consideration of Wagner the man requisite to the rehabilitation of his moral character. And the confusion of thought herein implied is rather characteristic of the author's methods throughout.

Thus on one page he professes great regard for the truth, declares that 'neither a work of art nor the character of a good man can be injured by frank treatment,' and holds up hands of horror at Glaserapp's 'outrageous partisanship.' Then on the next page he says, 'For myself, I make no pretension whatever to being unbiassed,' and condemns in unmeasured terms the publication of the Wesendonck letters:

What shall we say to the action of Madame Cosima Wagner in permitting the publication of a whole series of letters of a most private and sacred kind after her husband had expressly ordered them to be destroyed?

What is one to say (the reader is moved to retort) to the attitude of the earnest seeker after truth who would apparently favour the suppression of such evidence as this, bearing so directly upon one of the most important matters at issue? How is such an attitude distinguishable from that 'outrageous partisanship' which Mr. Hight condemns in Glaserapp? It is open to anyone to take the view that Cosima failed in her duty *qua* wife in publishing these letters—assuming the facts to be as Mr. Hight represents them—for it is a well-established principle of law that a wife cannot be called upon to give evidence against her husband. But it is ludicrous to maintain that the world at large, *plus royaliste que le roi* (or in this case *la reine*!), should preserve a conspiracy of silence on the subject, and lend itself to the hushing up of matter which even Wagner's own devoted wife did not think it desirable to suppress. Yet this is apparently Mr. Hight's attitude.

Altogether, therefore, it is not very surprising if in the circumstances it is not a very brilliant defence of the Master which Mr. Hight puts up. Certainly if this is the best that can be said for him, it amounts to little enough—as Mr. Ernest Newman has had no difficulty in showing. For it is of course to Mr. Newman, and to no one else, that Mr. Hight is referring when he speaks of the 'English press,' and it would really have been franker if he had said so. It may be true, as he states, that Wagner has been much assailed of late years in what he calls the 'slums of the German press,' but there has been nothing of the kind over here; and the suggestion of any general besmirching of the composer's character in the 'English press' is quite unjustified.

On the other hand it is undoubtedly a fact that Mr. Newman has published in his 'Wagner as Man and Artist' a portrait of the Master which exposes with merciless severity all his weaker features. A more remarkable piece of work of its kind has indeed rarely been accomplished; and it is all the more crushing and convincing precisely because it is not what Mr. Hight would seem to imply, a mere essay in mud-slinging, but a most careful and judicious examination of all the facts of the case based on a laborious investigation of the evidence undertaken in the most detached and level-headed

spirit. And such an examination of the real facts was called for because of that 'outrageous partisanship' and blind uncritical hero-worship of Wagner's earlier followers, which Mr. Hight himself condemns in *Glaserapp*.

Doubtless it is much more agreeable when we can say of a great man, 'Nothing is here for tears'—

no weakness, no contempt,  
Dispraise or blame—nothing but well and fair,

and it is a happy tendency of mankind always to want to think the best of its benefactors. But no good can come from wilful suppression or perversion of the truth; and when, as in this case, the facts are known to all who care to seek them, it is the purest futility to continue ignoring their existence. Nor is there the slightest reason why anyone should wish to do so. Wagner himself, with most of the others concerned, has long since gone the way of all flesh, and, however it may have been in his life-time, there is no longer any reason whatsoever why he should be presented to the world other than he actually was, 'warts and all.' Also he is a big enough man to withstand the process. What possible purpose Mr. Hight considers he is serving by adopting the contrary course, and putting forth yet another fancy portrait, it is impossible to imagine. *Cui bono?* A 'critical biography' on these lines is nothing but an absurdity.

Admitting the worst that can be urged against Wagner—his egotism and selfishness, which put aside all other considerations save the attainment of his own ends, his unfortunate habit of captivating the affections of other men's wives (*Laussot*, *Wesendonck*, *Cosima*), his extremely elastic conscience where monetary obligations were concerned, and so on—there is plenty that one can still admire whole-heartedly: his superb belief in himself, his invincible courage in adversity, and above all his magnificent fidelity from first to last to the highest artistic ideals. If his conscience was accommodating regarding such trifling matters as loans from friends and tradesmen's bills, it was true as steel when his art was concerned, and even in his worst extremities he never wavered by a hair's-breadth from the strait path in this respect. And doubtless he felt that this was a vastly more important matter than anything else.

The truth is, I imagine, that he realised from the first that he had it in his power to confer on the world infinitely more than the world could ever repay, and if in the ordinary course of events he could not obtain the relatively trifling pittance which he required for his material needs, he was not too scrupulous how he made good the deficiency and supplied his requirements. And really it was fortunate for the world at large that he took this large view of the matter.

Whether there was any real necessity for the perpetual money troubles which afflicted Wagner so sorely throughout the greater part of his career is another matter. Certainly it is impossible not to feel that, given a little more tact and judgment, he might easily have managed much better than he did. The point to be borne in mind in this connection is that so far from having to fight for recognition, as is usually supposed, he had remarkably little to complain of in this respect.

From '*Rienzi*' onwards most of his works were enthusiastically received when first produced, and it was only bad luck, coupled with Wagner's unfortunate knack of getting at loggerheads with all the

most influential people, his fellow-composers, the critics, the conductors, the managers—in a word, everybody who counted—that prevented these good starts from being turned to better account. A typical instance of his tactlessness was when he actually left unanswered a letter from von Hülse, the Intendant of the Berlin Opera, because he had dared to stipulate for the right to give '*Die Walküre*' separately! Even when, with unheard of luck, he was taken up by King Ludwig and had the royal purse to draw upon, things went hardly any better.

On these and other aspects of Wagner's main career Mr. Hight is safe and sound, though his style lacks sprightliness, while a good many of his pages might, I think, have been more profitably utilised. Why, for example, he should, at this time of day, have thought it necessary to devote long chapters to the stories of the operas, it is hard to understand. Similarly his voluminous information on the literary sources of the dramas, though useful to students, will, I fancy, have little interest for the average music-lover. More acceptable, perhaps, will be the summaries of Wagner's prose writings, which constitute another feature of the work.

Mr. Hight seems indeed to be stronger in general on the literary than on the musical side of his subject, appearing to be curiously shy of tackling the latter. In fact he goes so far as to declare explicitly: 'I am convinced that the less said about music as music the better.' But why? one would like to know. Certainly it is Wagner's music, not his ethics or his philosophy, his poetry or his drama, which mainly interests musicians and the world in general, and to write a Life of him saying as little as possible about his music seems a paradoxical proceeding. To which it may be added that when Mr. Hight does break his curious rule, he rather frequently goes wrong. Thus, what he refers to as the *Eva* motive is really the *Summer Night* theme. And again what he calls the *Fate* motive is really that of the *Spear* or the *Treaty*. Neither was '*Rienzi*' ever a 'one-Act opera' as he asserts—by what, I fancy, must have been a slip of the pen. But these are small matters, as are such misprints as *Jago* for *Iago*, and *Zumpa* for *Zumpe*; and in general the work bears every evidence of having been carefully and conscientiously produced by one who has spared no pains to do justice to his subject.

S.

#### 'The Little Chronicle of Magdalena Bach.'

[Chatto & Windus, 6s.]

It was a happy thought of the anonymous author of this book to give us a sight of Bach as he might have been seen by his second wife, Anna Magdalena. The task was difficult, but it could hardly be better done than it is here. The plan and style of the work are best shown by an extract from the opening page:

In my solitude I had a visit this day which has cheered my heart. Caspar Burgholt, that old and favourite pupil of my beloved Sebastian, sought me out and came to visit me—and, indeed, it needed some seeking to discover Dame Bach in her seclusion of poverty, so quickly are forgotten our more prosperous days. . . . Most of all we talked of the one who is dead—of his master and my husband. After we had recalled many things of those wonderful years, Caspar said a word which gives a meaning to my present hidden existence: 'Write,' he said, 'write a little chronicle of that great man. You knew him as no one else knew him, write

all that you remember—and I do not suppose that your faithful heart has forgotten much—of his words, his looks, his life, his music. People neglect his memory now, but not always will he be forgotten, he is too great for oblivion, and some day posterity will thank you for what you shall write.'

So we have an intimate chronicle, from the first day the youthful Magdalena saw and heard Bach down to his passing and burial. A certain amount of the book is admittedly apocryphal, but nothing strikes the reader as far-fetched. The main incidents of Bach's life are woven into the narrative neatly enough, though it is inevitable that the reader who knows his Bach biographies will sometimes feel that the author has been overhauling the volumes for plums. Perhaps it is inevitable, too, that the disarming simplicity and naturalness of the opening chapters should have been scarcely maintained throughout so long a stretch—nearly a couple of hundred pages. At its best moments the book is quite moving in its sincerity and naturalness. The dedication is 'To all who love Johann Sebastian Bach,' and there is no doubt about the author's affection for the composer. It is one more reminder of Bach's almost unique faculty for inspiring strong personal feeling among his admirers. Probably no other of the world's great creative spirits has the power in a greater, or even in an equal, degree. It is a marvellous fact that thousands of us know this long-dead German musician far more intimately than we do many of our every-day friends and associates. And, apparently, of all the arts music is best able to serve as a medium for this mysterious bridging of the gulf of time and nationality. The identity of the unnamed author of this 'Little Chronicle' will invite speculation. One might begin by hazarding a guess as to the sex—a woman, surely! Anyway, he or she is to be thanked for a sincere and appealing piece of work.

H. G.

'The Chicago Symphony Orchestra. Its organization, growth, and development, 1891-1924.' By Philo Adams Otis.

[Clayton F. Summy Co., Chicago.]

Mr. Otis here sets out in detail the records of this famous Orchestra from its inception—programmes, names of soloists, brief biographies of many of the people mentioned, &c., together with the treasurer's report for each season. Incidentally many passages of interest occur. Thus the autumn season of the fateful year 1914 finds Chicago very little concerned with the cataclysm that seemed so far off. We read that the first concert drew the customary crowd,

... and seemed like the reunion of old friends who meet to discuss the happenings of the summer. It was not 'war talk' which absorbed the thoughts of the audience that lovely October afternoon, but a peaceful subject, far from 'war's alarms'—hats! The Executive Committee, on March 6, in response to many complaints from patrons of the concerts, passed a resolution . . . requiring ladies to remove their hats and keep them off during the entire performance. . . . One angry ticket-holder raised a noisy objection, but was silenced in short order by an usher, while the rest of the audience quietly settled back to enjoy one of Mr. Stock's choicest programmes.

But the programmes for 1917-18 tell a different tale, opening with 'The Star-Spangled Banner' and closing with addresses on such subjects as 'Liberty Bonds' and 'Food Saving.'

Advocates for the use of the organ at symphony concerts will be interested to hear that the instrument

has always played a worthy part in these Chicago programmes, such organ players as Guilman, Middleschulte, Dunham, Eddy, and others playing in solos and Concertos by Handel, Rheinberger, Guilman, &c.

Paderewski figures in a dispute at the Exposition of 1892 concerning his use of a Steinway pianoforte. Steinways refused to exhibit at the Exposition, whereupon the exhibitors demanded that no instruments should be used in concerts at the Exposition other than those made by exhibitors. Paderewski refused to be bound, and a Steinway was smuggled into the grounds during the night before his performance, despite the threat of the World's Fair Director that any taboo instrument found would be 'dumped outside the gates.' The dispute led to the retirement of Theodore Thomas from the post of Director of Music at the Exposition, as a result of a bitter campaign by the press. Thomas seems to have been badly treated during the greater part of his career. He did a great work for Chicago, and Mr. Otis's book is a worthy memorial to him and the other public-spirited and munificent folk to whom the city owes her present musical status. The book provides useful data for all who are interested in the subsidising of orchestral music.

- X.

'The Psychology of a Musical Prodigy.' By G. Révész.

[Kegan Paul, 10s. 6d.]

A small Hungarian boy, Erwin Nyiregyházi, tried to sing at the age of one. At two he could imitate melodies he heard; at three his sense of absolute pitch was proved. Before he was four he began to play on the pianoforte everything he heard, and was already composing. In his sixth year he entered the Budapest Academy of Music. When he was ten (that is, just before the war) he was surprising the world as a musical prodigy, and played before the Royal Family and the Prime Minister in London.

The author of this book knew the child when he was seven, and then lost touch with him when he was eleven. He is a psychologist and a musician, and the child made an interesting case for his observation.

Out of his notes he has now composed a rather pompous book which has, however, interesting points. What it tells us, in sum, is that the infant, Erwin Nyiregyházi, developed musically in ten years as far as normally-musical children go in twice the time. He not only had instinctive musical aptitudes, he was generally a bright youngster. At nine or ten he discussed and criticised bygone composers 'like a little old man,' as the saying is. His facility at the pianoforte was remarkable. A series of little compositions, dating from his eighth to his twelfth year, show him as five to ten years ahead of ordinary musical children. Particularly striking was the delicacy of his ear. He analysed normal chord-progressions (struck on a pianoforte placed out of his sight) without fault or the least hesitation. When it came to such concatenations as :



the little Hungarian (aged seven)—all unprotected by any N.S.P.C.C.—analysed chords one and two the first time they were played, and made a good shot the second time at the third example—of the thirteen notes, ten were named correctly, three were doubled, and only three omitted.

In fact, to sum up briefly a great many of the professor's pages, the boy was both gifted and precocious, and the parents were justified (to have done otherwise would have been a crime) in encouraging his musical faculties, nor can they be blamed for recalling the example of the infant Mozart and hoping accordingly.

All the same, after examining the professor's tests and tabulations we are not able to see that they tend anywhere in particular. He proves, and proves again, that E. N.'s sense of pitch was extraordinarily acute, so acute as to be indeed an embarrassment at times. He leaves us in no doubt of the mental smartness of the lad, and he also implies (though he is careful not to assume it openly) that such exceptional beginnings must have exceptional continuations. These observations of his may, he thinks, help to explain the development of the famous musicians who flourished before there were psychologists.

But what and who is E. N. now? He is said to be following the career of a pianist in the United States, and he is twenty-two. If he were a second Mozart we in Europe should probably have become acquainted with his name before now. He may be successful in the U.S.A., but so far as musical Europe is concerned, he is obscure. What then is the moral which Prof. Révész has omitted from his statement of the case? Why, that at ten a child may appear to be a second Mozart, but that at twenty he may have become only a man-in-the-street. Or otherwise, that mere precociousness is not the whole of musical genius.

Lucky the precocious, certainly. In music more than anything they have an enviable handicap which the slow starters find it hard to overtake. A certain precociousness appears to be quite essential to the making of any first-rate executant. But precociousness is not half of the composer's battle.

If Prof. Révész's little friend ever turns out a considerable composer this book will be a fund for biographers. Otherwise it is a warning to the fond, over-sanguine parent. The little E. N.'s talents prompted his psychologist to compile a comparative chapter dragging in Bach, Handel, Mozart, Beethoven, Schubert, Mendelssohn, and many others. And now this prodigy is only a pianist with an American reputation.

C.

'The Opera.' By R. A. Streatfeild. With an Introduction by J. A. Fuller-Maitland. Fifth Edition, revised, enlarged, and brought down to date by Edward J. Dent.

[Routledge, 8s. 6d.]

'The Opera Goers' Complete Guide.' By Leo Melitz. [Dent, 7s. 6d.]

'Opera at Home.' Third Edition, enlarged and revised.

[The Gramophone Company, 5s.]

A sign of the growing interest in opera in this country is the steady crop of books on the subject. As these usually confine themselves to a boiling-down of the plots, there was need for a work dealing with the growth and development of the form. Streatfeild's 'The Opera' has long

since so thoroughly proved its worth that this enlarged edition makes the writing of a new work unnecessary. It contrives very neatly to fulfil the double purpose of a history and a collection of synopses. There seems to be no important work omitted, and Mr. Dent brings it down to date so thoroughly that it includes 'The Perfect Fool' and 'Hugh the Drover.' Mr. Dent has also recast certain chapters, and added at the beginning a passage on the general principles of music-drama. It is difficult to see how this revision of a thirty-year-old book could have been better done. Readers would perhaps welcome some indication as to whether the critical opinions in certain places were those of Mr. Streatfeild or Mr. Dent. But this is a mere detail, and does not affect the value of a study which will no doubt remain a standard work for a long time to come.

'The Opera Goers' Complete Guide' is a translation of a work by the Director of the Stadt Theatre at Basle. It is on the usual lines of such books, and comprises two hundred and sixty-eight opera plots, with lists of *dramatis persone*. It is well up to date, giving particulars of such recent works as 'Nerone,' 'Alkestis,' 'Hugh the Drover,' and 'The Perfect Fool.' The synopses are concise and, apparently, as clear as such poor and involved stories as opera plots can ever be when boiled down to essentials. The volume, of nearly six hundred pages, is handy in size and well bound. No music-type examples are given; a useful feature is the insertion in the synopses of the opening words of important musical numbers, as thus, in the 'Damnation of Faust':

Faust, a learned philosopher, wanders in the fields at sunrise meditating upon Nature. (Faust: 'Now ancient winter hath made place for spring.') He observes a crowd of peasants who dance and sing, jesting rudely. The Hungarian troops approach to martial music. Great excitement prevails among the peasants, Faust alone remaining cold and unmoved. (Chorus: 'The shepherd early dons his best'; Hungarian March.)

And so on.

The Gramophone Company's excellent and handsome book, issued first in 1920, is bigger and better than ever. The fact of a third edition being called for in so short a time (the first edition was twenty thousand) is a striking testimony to its usefulness. Sir Hugh Allen contributes a Preface to the new version, prophesying a rosy future for opera in this country, and suggesting as essentials (1) 'opera in English, so that we can listen unimpeded by our ignorance of what is being said,' and (2) 'English opera on subjects which are entirely intelligible, and within the range of our ordinary experience.' The second of these conditions will probably prove the more difficult of achievement. The composers are ready, but we may have to wait for the librettists.

H. G.

'Orlando Gibbons.' By Edmund H. Fellowes. [Oxford University Press, 7s. 6d.]

'Early Tudor Composers.' By W. H. Grattan Flood. [Oxford University Press, 6s.]

'Luis Milan and the Vihuelistas.' By J. B. Trend. [Oxford University Press, 6s.]

Dr. Fellowes's book makes a timely appearance during the Gibbons Tercentenary celebrations. His five chapters deal with the Gibbons family—William

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Edward, and Ellis; Orlando and Christopher; Orlando's Church Music; Secular Vocal Music; and Instrumental Music. An Appendix comprises various wills and other documents, and a Genealogical Chart of the family. There is a portrait of Orlando, a facsimile of a bill at Westminster Abbey with his autograph, and a photograph of the monument at Canterbury.

Dr. Grattan Flood's work consists of a collection of thirty-two chapters that appeared in the *Musical Times* from 1919 to 1924. They have been revised and recast, and in the attractive form of one of the Oxford Musical Essays should be sure of a welcome. As Sir Henry Hadow remarks in his Preface, the volume 'will be indispensable to the musical historian of the future.' Readers of this Journal are so often indebted to Dr. Flood's erudite pen that detailed praise of his research work is superfluous.

Just as we English are discovering our lutenist composers, so there is a revival of interest in their Spanish equivalents, the vihuelistas. The vihuela was an instrument partaking of the character of both lute and guitar. It had six strings, tuned so nearly like the modern guitar that works for vihuela can be played on the guitar with a little adjustment. The system of notation, like that of our lutenists, was that known as tablature. Mr. Trend gives an interesting account of Luis Milan, wit, courtier, and musician, and by way of appendix includes nine short compositions by Milan and other composers of the period. It is a pity the author credits the average reader with a knowledge of Spanish. A translation of a good many passages should have been provided. Presumably the omission is due to the fact that the book is one of a series of Hispanic Notes and Monographs issued by the Hispanic Society of America. But there is now so much interest in old composers that the book has an appeal for the general musical public, whose acquaintance with Spanish is very limited. C. W.

## Gramophone Notes

By 'Discus'

COLUMBIA

The record of Bruno Walter and the Philharmonic Orchestra in 'Siegfried's Journey to the Rhine' strikes me as being an improvement on that of Strauss's 'Death and Transfiguration.' Perhaps the opinion is due partly to the fact that the appeal of the music is greater; but there are also some strikingly successful features in the Wagner record. For example, I do not recall better reproduction of low brass chords, and the drums for once in a way sound like drums and not like cheap tin trays. There is a notable passage on the bass clarinet, too. Altogether a fine record (12-in.). The Hallé Orchestra, conducted by Sir Hamilton Harty, is heard in Brahms's Academic Festival Overture, which somehow always sounds a good deal less festive than the title promises. The Hallé players do nothing to remove that impression (12-in.).

For something really festive I turn to the Haydn Quartet in F (Op. 3, No. 5), recorded by the Léner party. This is a pure delight, despite the falling off in the slow movement, where Haydn gives the

melody of the first violin an accompaniment entirely in *pizzicato* chords, whose plonking of tonic and dominant soon palls. Once through will probably do for this side, but you will encore the first and last movements again and again (two 12-in.). 'Queens of Song' we know; here is 'Britain's King of Cellists,' as per June *Bulletin*. As there are probably several of his Majesty, I add that this particular one is W. H. Squire, who is recorded on a 10-in., playing an arrangement of Dvorák's 'Songs my mother taught me' and the familiar battle-horse, Dunkler's 'La Fileuse'.

William Murdoch provides a good pianoforte record—Grieg's 'An der Fruhling,' Chopin's A major Prelude, and Cyril Scott's 'Danse Negre.'

For military band enthusiasts (I am one) there is Pougher's 'Reminiscences of Tosti,' played by the Grenadier Guards (12-in.). However, to enjoy this one has also to be a Tosti enthusiast. (I am not.)

Vocal records are of Riccardo Stracciari (airs from 'La Tosca' and 'La Wally'); Elsa Stralia ('Bel raggio' and 'Elizabeth's Greeting'); Dora Labbette ('Comin' through the rye' and 'Loch Lomond,' with string quartet); and Harold Williams ('I am a friar of orders grey' and 'Simon the cellarer,' with orchestra, but with less humour than we should like).

H.M.V.

Something seems to have gone apley with the packing of this month's parcel. At all events, several of the most important instrumental records described in the list were absent. Two that came were a 12-in. of Paul Whiteman's Orchestra playing Victor Herbert's 'Suite of Serenades'—lively stuff, though a real serenade on such strepitous lines would probably cause a breach of the peace; and Backhaus in a brilliant record—Moszkowski's 'Caprice Espagnole' and a 'Bohemian Dance' of Smetana (12-in.).

Of vocal records, those of John Goss and the Cathedral Male-Voice Quartet in sea shanties and other ditties from the 'Week-end Book' are capital fare for the holiday season (or, indeed, any old time). There are about a dozen items, ranging from 'Billy Boy' and 'Lilliburlero' to 'O good ale, thou art my darling' and the 'spiritual,' 'Sinner, please doan let this harvest pass,' with as varied types in between. It is a pleasure to find recorded such singing as this of Goss—worth far more than most of the shriekings, bellowings, and brayings, in divers tongues, of operatic stars (four 10-in.).

Devout worshippers of Gerhardt (I can never get beyond the porch) will hail her latest record, Schubert's 'Wohin' and 'Das Lied im Grünen' (10-in.).

Eric Marshall maintains his good form in Tchaikovsky's 'None but the weary heart' (sung in German—*warum?*) and Wagner's 'Dreams,' the former being the better of the two (10-in.).

Toti dal Monte and Jeritza are now in everybody's mouth. The former is recorded in 'Selva spaca,' from 'William Tell,' and 'Deh! vien!' The voice, as received per gramophone, has some hard, unappealing notes, but an even worse fault is the style in the Mozart. The rhythm is sacrificed to display, and the *portamento* is badly overdone. The really artistic feature of this item is the delightful playing and recording of the orchestra. The *prima donna* really cuts a poor figure by the side of her wind-instrument colleagues. Some day, when

audiences really know what's what, a few bouquets will change their destination (12-in.). Jeritza is heard to better advantage. She is finely expressive in 'Vissi d'arte,' from 'Tosca,' and 'Voi lo sapete,' from 'Cavalleria Rusticana' (12-in.).

Gigli is heard in 'O Paradiso,' from 'L'Africana,' and 'M'appari tutt' amor,' from 'Martha' (12-in.).

But the palm for operatic records goes to Apollo Granforte (a *nom de guerre*, surely!), who provides a real thrill with the 'Credo' from 'Otello,' and 'O Monumento!' from 'La Gioconda.' Here are a voice and style so dramatic that one sees as well as hears. On the form shown in this record, Apollo is worth a battalion of ordinary recording 'stars' (12-in.).

#### VOCALION

Only one orchestral record comes for review this month—a 10-in. of the Æolian Orchestra, conducted by Stanley Chapple, playing Howells's 'Puck's Minuet'—a delightful piece, worthily recorded. It has a rather tame companion in Järnefelt's 'Berceuse.' Operatic recording has also been quiet during the month, the only record of the type received being a 12-in. of Murray Davey in 'Pogner's Address' and 'Qui sdegno.' This is good singing, but Mr. Davey's voice is hardly weighty enough for the Mozart, which calls for an Allin or McEachern. A defect in the Wagner piece is the bad balance. The orchestral part is as important as that of the voice—perhaps even more so, and unless it is made a good deal more prominent than it is here, the music loses a lot of interest.

Sammons, Tertis, and Ethel Hobday combine with the usual excellent results in the *Allegretto* from Mozart's Trio, No. 7 (Op. 16). On the reverse side is Tchaikovsky's familiar 'Barcarolle,' played by Tertis (12-in.).

Malcolm McEachern is heard in Slater's 'From Oberon in Fairyland,' for which his splendid voice seems too big, and in W. H. Jude's 'The mighty deep,' for which it is too good (12-in.). How can McEachern bring himself to sing such an appalling song? One thought it had disappeared, with 'The Diver' and the rest of the dreadful submarine ditties of the old-time smoking concert. Apparently nothing is too banal for a popular singer to revive. We may yet hear 'I'd be a butterfly' and 'I would I were a bird.'

## Player-Piano Notes\*

BY WILLIAM DELASAIRE

#### CLASSICAL

Of the 'Duo-Art' rolls, I think I like best Scriabin's Impromptu, Op. 10, No. 2, in A (A.C. 6704), an exquisite little piece in his most Chopinesque, yet already distinctive, style. I naturally include it under this heading, but let no one be deterred from buying it by terrifying memories of 'Vers la flamme,' for example. The playing, by Alexander Borovsky, does not specially appeal—I prefer the 'Animatic' version by Joseph Wijsman. We get Chopin in his most introspective mood in the Mazurka, Op. 17, No. 4, in A minor (A.C. 6809). The first subject is a remarkable example of emotional effect wrought with extreme

economy of means, and the intense sadness of it seems to overshadow the rather simulated joy of the second section. Paderewski provides an interpretation that disarms criticism, and makes the roll an exacting test for a reproducing instrument. The slow movement of Schubert's 'Unfinished' Symphony (A.C. 0669) is again a reminder of the wonderful colour of the music, but as a reproduction falls far short of a good gramophone record—the orchestral colour is so intimately bound up with the music.

Among the ordinary rolls, Godowsky gives us one of his pianistic *jours de force* in 'Badinage' (A.C. T24635 and A.S. 93451), in which Chopin's 'Butterfly' and 'Black Key' studies are combined. It is exceedingly clever, but I prefer them one at a time. Chopin's lovely Etude in A flat (No. 2 of 'Trois Nouvelles Etudes') (A.C. T24630 and A.S. 93453) is re-issued, but it suffers, as did the earlier roll, from having too short a bar-length, which makes a 'square' performance exceedingly difficult to avoid. Incidentally, despite the prefix to the number, the roll is not accented, which it might well be in places, especially in the left-hand part.

The 'Great' G minor Fantasia and Fugue of Bach is distinctively played by Ernesto Consolo (A.N. 53265). The Fantasia is very freely interpreted, but failing the adoption of Mr. Ernest Newman's suggestion that these big organ works should be arranged direct from the score, this is the best version of it with which I am acquainted. A hand-played roll of exceptional merit is Alfred Reisenauer's performance of the Chopin Barcarolle (A.N. 51767). Apart from the exquisite beauty of the music, the wide spacing of the notes allows the performer to play it with much greater ease and certainty of control than is possible on a straight-cut arrangement. This is certainly a roll to buy. Not hand-played, but none the less extremely beautiful, is Rubinstein's arrangement of Wagner's 'Siegfried Idyll' (A.N. 54143). Despite the loss of orchestral colour, the intrinsic merit of the music is impossible of disguise. Indeed it is full of unexampled beauty and tenderness, greatly inspiring to the performer. Granados plays superbly two numbers from his 'Goyescas.' They are 'Love Words' (A.N. 5118) and 'Lamentations' (A.N. 51121). I cannot too highly praise these rolls, which in my opinion are two of the finest in the whole vast catalogue of player-music. The music is as inspired as the playing is wonderful. What delightful music still is the *Scherzo* from Mendelssohn's 'Midsummer Night's Dream'! The playing demands delicate, rhythmic accent, but the music is so pearly clear that this presents no difficulty at all. For students of chamber music there is a four-hand arrangement of Brahms's Pianoforte Quartet, Op. 25, in G minor (A.N. 52461-4). Pianistically it is not good; but educationally it is invaluable.

#### POPULAR

The 'Duo-Art' rolls provide some excellent *salon* music, among which Emil Sauer's 'Echo de Vienne' (A.C. 0227) takes first place. Cleverly written, brilliant, and tuneful, in its class it could hardly be bettered, I imagine. The playing, by the composer, matches the music perfectly.

'Chrysanthemums,' by William H. Penn (A.C. 6710), is undistinguished, but will please many; Geneviève Pitot's playing is in fine pianistic style, and provides the maximum of artistic effect. Schütt's

\* A.C. = Æolian Co., Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.; A.N. = Hupfeld, Ltd.

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'Mélancolie' (A.C. 0670) is an expressive little piece, also well played, this time by Ethel Litchfield. These three rolls are all valuable, if for no other reason than for the extraordinarily faithful way in which the mannerisms and style of the pianists are recorded. Every subtlety of *rubato* and rhythmic variation is reproduced in a manner which should convert all but the hopelessly prejudiced person.

The hand-played rolls provide principally pieces in dance form. The best is undoubtedly Smetana's 'Bohemian Dance,' played with splendid verve by Backhaus (A.C. A789). The principal subject rushes upwards with a fine thrill, and provides an excellent study in rhythmical pedalling. Such a passage naturally demands a *crescendo*, but an ear must be given to the intensity of this by those who wish to match their performance as nearly as possible with the original. Pneumatics can so easily do what human fingers—even though they be those of a Backhaus—cannot accomplish: *i.e.*, apply great power at speed. Two good pieces in the concert waltz vein are Palmgren's 'Valse Mignonne,' Op. 54, No. 1 (A.C. A787), and Liebling's 'Florence Waltz,' played by Geneviève Pitot (A.C. A793). Neither is very original, but both are charming little drawing-room pieces. The Palmgren is perhaps the more interesting, as being a composer-pianist roll, although scarcely representative of his best work. But in both these rolls the interest is at least as much in the playing as in the music. I condemned Liszt's 'Rhapsodie Espagnole' when it appeared as a 'Duo-Art' roll some months ago, and I see no reason to reverse my judgment now that it is issued as a hand-played roll (A.C. A795). I am afraid it is little more than noisy rubbish, quite unworthy of the heavy demands which it makes upon the performer—in this case Miss Rosita Renard, who, however, does it more than justice. I suppose it may dazzle at the first few performances, but the plethora of notes remains to obscure what music there is in it. Paul Juon's 'Humoreske' (A.N. 58114) really is humorous. It keeps up a pleasant chatter, which is interrupted occasionally by an irrelevant harmonic sweep that is delightful and provides much scope for careful playing.

Arensky's *Basso Ostinato*, so beloved of organists, is issued as an ordinary roll (A.C. T24634 and A.S. 93452). It is technically interesting, but makes no special emotional appeal to my ears. Praeludium, Op. 20, No. 1, by V. Andreae (A.C. T224627 and A.S. 93454), is pompous, but worthless; and Liszt pours out more virtuosity in 'La Danza' (A.S. 88924), which again leaves me cold.

## SONGS

Quilter's 'Fair House of Joy' (A.C. 26487 and A.S. 72518) makes a splendid song roll, which it is as delightful to play as to sing. I most cordially recommend it. The same may be said of Coleridge-Taylor's 'Eleanor' (A.S. 72367), which, with its dramatic style, offers a fine opportunity to both singer and accompanist—to restrain themselves. Already exceedingly popular, Easthope Martin's 'Ballad Monger' (A.S. 72505) and 'Fairings' (A.C. 26485 and A.S. 72519) should become increasingly so in roll form. And if you shut your eyes to the words and your ears to the music you may enjoy 'In a Monastery Garden' (A.S. 26513).

## DANCE MUSIC

The Æolian dance rolls are as ingeniously arranged as ever, and render preferences difficult to

establish, but I think that three of the best are 'So this is love,' a really languorous waltz; 'The melody that made you mine' (what a superb tribute to the power of music!); and 'Alabama Bound.' If these are not already popular, I should imagine they soon will be.

## MUSIC AT A BORSTAL INSTITUTION

At a time when music, as a subject of general educational value, is so much 'in the air,' it may not be out of place to give some account of the Feltham Borstal Institution Music Society—a venture which seems to many of us, on account of its achievements in the face of difficult conditions, and its possibilities, peculiarly significant. Most of those who work in schools find plenty of obstacles to deal with, but in most places these difficulties are not material. Schools generally have the means of getting music if they want it; they have musicians, copies, decent instruments; and can get by levies, forced loans, and other exactions, money to buy what they lack. What school music has to compete with is apathy, ignorance, and that stupid, self-satisfied superiority usually associated with athleticism. At the Institution of which we are speaking there was not only apathy; there was absolutely no means of getting either music, musicians, instruments, or money.

The Borstal Institution at Feltham houses about three hundred boys between the ages of sixteen and twenty-three, for periods varying from two to three years. They come from all sorts of surroundings, victims often of social conditions with which few of us could contend. Any intellectual appeal to them must be of the simplest sort, for although their mental gifts are often of a high order, circumstances have generally made it impossible for them to develop normally, although under kindlier conditions they often rapidly do so. The idea that music should form a part of their training came to Feltham with the arrival of a new tutor, who, having needed and known the consolation which only music can give, was filled with a determination to bring music into the lives of those in his care. He collected some money among his friends, got promises of help from amateur musicians, and started a music club. Ninety boys joined in the first access of enthusiasm, and, after the usual wastage, numbers have settled down at about sixty. Conditions of membership are 'an interest, hard work, and an unstained record of conduct in the place.' A 'report' before the Governor, however slight, means expulsion, and the result is a high standard of conduct and a keen feeling of pride and self-respect. Fortnightly concerts have been given, and many generous amateurs have helped at them. Concert parties have been sent down by the People's Concert Society, and the Village, Country Town, and School Concert Society, and there have been recitals by the English Singers, by Walter Rummel, and by Harold Samuel. The organizer cannot speak highly enough of the generosity and sympathy of the artists whom he has approached.

Needless to say, the music performed is always of the best. Such of the best is chosen as speaks readily, but there is no attempt to solicit attention by any tawdry appeal. Rummel, for instance, played a Triple Fugue and three Chorale Preludes of Bach, the 'Moonlight' Sonata, and a Chopin group, and he was tremendously appreciated. Only those, indeed, who have themselves played to the boys can

realise the concentrated way in which they listen. There is an atmosphere entirely different from that of the ordinary concert, when people already sated with music listen half-heartedly to what they don't really want to hear. These boys drink it in as if they were thirsty for it, and the player cannot but be conscious of this, and of the consequent and unusually close intimacy between himself and his audience.

This intimacy is really the essence of the whole matter. It is the *raison d'être* of the Society, which is an attempt, over and above the mere study of music, to bring personal contacts of the best sort within the knowledge of those who have hitherto been deprived of them. The boys' imaginations go out creatively to meet those of the composer and the interpreter, and a new planet swims into their ken. The experience draws out new feelings and thoughts from minds hitherto unawakened, and may be an influence of the utmost strength and goodness. The merely æsthetic side of it is a big enough thing, but it goes beyond that—self-sacrifice is demanded, and the appreciation of music is associated, and felt to be so, with certain ideals of conduct and manners; the boys visibly and astonishingly develop under its influence. Without sentimentalising, we can imagine what it may mean to some of them when a musician like Rummel, who has played finely, talks with them, and shakes hands with them—not patronisingly, but as one human being that greets others.

I need not attempt to conceal my belief that here already is an educational achievement of the greatest importance and potentiality—one compared to which the B minor Mass at Oundle and the Bach Choir at the Leys School, admirable as they are, are insignificant. Some readers, no doubt, are feeling that this article is the child of rash enthusiasm and callow idealism—an unbalanced offspring. I can only wish that such readers could go to a Feltham concert (they would be welcome), or could see some of the letters written by boys who have passed under the influence of the Music Society.

The whole Society and its work are shortly to be incorporated in a general educational scheme based on the same ideas of drawing out talents and ideas, rather than trying to impress them. Singing and reading classes will be started, and it is hoped that these will prepare material for the formation of a choral society and perhaps an orchestra. But if the work is to go on, the Society needs help—it needs music, books, offers of performance, and funds for general purposes. Those who feel moved to offer help of any sort, or to attend concerts, should write to Mr. C. A. Siepmann, H.M.B.I., Feltham, Middlesex, to whose vision and enthusiasm for music is due all that has been done already.

THOMAS ARMSTRONG.

## Wireless Notes

BY 'CALIBAN'

The transmission of the Gibbons service from Canterbury Cathedral was one more proof that at present wireless is apt to be beaten by the combination of a large space, an organ, and a choir. The most successful feature was the pealing of the bells—a truly fascinating effect that helped one to visualise the old Kentish city in an extraordinary way. The service itself came through so vaguely that one would not be justified in expressing an opinion on the more

complicated music or its performance. But I was able to follow the chanting well enough to feel disappointment and surprise that the combined Cathedral and Chapel Royal Choirs should still be perpetuating the stiff Anglican tradition that makes no account of the rhythm of the text. Rarely have I heard more angular Anglican pointing. A good sample of chanting on an occasion of this kind would be an education to thousands of church folk; the reverse simply retards the efforts now being made in the direction of reform.

The B.B.C. is to be congratulated on the successful transmission of the military tattoo at Aldershot. The massed bands were imposing. (But what banal music most of it was!) Our old friend the '1812' Overture came off well, save in one respect, and that the very one which promised a thrill—the artillery accompaniment. The gunfire reached me as a no more impressive sound than that made by a neighbour chopping firewood, and in the final section the bangs were not a patch on those provided by the big drum at Queen's Hall. Far more impressive was the ensuing applause of the vast crowd at the close.

Mention of applause brings us to the question just now exercising the Company and many of its subscribers. Is a wireless musical performance improved by the addition of applause? Yes and no. When the item is relayed from a big hall and the demonstration is the genuine expression of delight felt by a big crowd, there is a good deal to be said for it. But the spatter of hand-clapping from a few people installed in the studio as a claue, is a footling and irritating affair. It is not genuine, to begin with. Thus, suppose that the claue in its heart of hearts (if a claue has a heart) happens to disapprove of an item. What would happen if it suddenly became honest and maintained a stony silence? Even when its applause is not perfunctory there is too little of it to be effective. As for the idea that performers need the stimulus of applauding hearers, one would think that a singer or player gifted with imagination would find infinitely more stimulus in the thought of his vast unseen audience than in the sight of a score or so of people sitting round. Moreover, it is now established that in every department of wireless entertainment there are new technical problems to be overcome. Among the most important is that of being able to visualise the unseen hearers and to get on terms with them. That this can be done has been proved over and over again by the handful of speakers and musicians who proved to have the necessary 'something' in their equipment, either in voice, or imagination, or style. This faculty will have to be acquired, just as for ordinary concert purposes every singer has to acquire what is called a 'platform manner.' I go so far as to say that a performer who cannot 'put it across' the ether without the aid of a claue can't do it thoroughly well *with* that aid.

There is a good deal in the suggestion of a correspondent in the *Radio Times* as to the broadcasting of big sporting events. Many thousands of us who cannot attend (say) the Cup Final, are there in spirit, and would jump at the chance of being kept in touch with the swaying fortunes of the game. Put one of the Uncles on the ground with a microphone, and let him keep up a running description of the play, and a mighty host

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would rise up and bless the B.B.C. After all, lucky folk in clubs where there is a tape machine follow sporting events almost as closely. Why shouldn't wireless step in and do the job far better for all the world and his wife? I hope the B.B.C. will make an experiment at the beginning of the next football season. Let us follow a match between Tottenham Hotspur and a crack team from the North, and see how it works out. If it does not prove to be one of the most popular moves the B.B.C. has ever made, I shall be surprised.

A month or two ago my colleague 'Feste' said some hard things about the musical articles in the *Radio Times*. I have a few complaints to fire off on my own account, but space has run out, and they must be deferred until next month.

## Occasional Notes

The Gibbons Tercentenary has been celebrated with great vigour, as is fitting; but is Orlando quite so much of a discovery as some of the enthusiasts would have us think? Turning over the *Musical Times* for July, 1907, we find a five-column report of a Commemoration Service at Westminster Abbey on June 5 of that year. The report shows that an extraordinarily large and influential gathering of musicians was present, representing practically all the chief institutions of the country. The music was directed by Sir Frederick Bridge, Dr. W. G. Alcock was at the organ, a string orchestra of twenty-nine players took part, and a choir of three hundred voices had been organized for the occasion by Mr. Henry King. Ninety-six boy-voices were drawn from Westminster Abbey, the Chapel Royal, Canterbury Cathedral, the Temple Church, St. Peter's, Eaton Square, and the Foundling Hospital. (The St. Paul's Cathedral choristers were unavoidably absent.) The two hundred men singers consisted of the lay-vicars of Westminster Abbey and contingents from the choirs of St. Paul's Cathedral, the Chapel Royal, St. Peter's, Eaton Square, St. George's Chapel, Windsor, Canterbury Cathedral, Lincoln's Inn Chapel, and other churches, in addition to some members of the Madrigal Society and members of the Worshipful Company of Musicians. The service was preceded by two organ solos—the 'Fantazia of Four Parts' and the Voluntary in A minor, from John E. West's 'Old English Organ Music' series. The Canticles sung were by Gibbons in F; three anthems followed the third Collect—'Hosanna to the Son of David,' 'This is the record of John,' and 'O clap your hands together.' The Dean of Westminster preached a sermon dealing with Gibbons and his work. After the sermon a procession was made to the North Choir Aisle, and the now well-known bust of Gibbons was unveiled by Princess Christian. This bust, a replica of that in Canterbury Cathedral, was the gift of the late C. T. D. Crews. After the unveiling, four more compositions of Gibbons were sung—the anthems, 'Blessed be the Lord God of Israel,' 'O God, the King of Israel' (to an accompaniment for strings and organ), 'O Lord, I lift my heart to Thee,' and 'Lift up your heads.' After the service, Dr. Alcock re-played the 'Fantazia of Four Parts.'

Our object in reviving this ancient news is to show that even twenty years ago Gibbons was a prophet not without honour in his own country. Furthermore, in these days when it is customary to pooh-pooh all the older Cathedral organists—especially those who flourished in Victorian days—it is well to be reminded that this Commemoration Service was directed by one of the most eminent of those Victorian organists, and that the Service was shared in by representatives of many other Cathedrals.

(We are ready to admit that Gibbons's music would probably sound better with a smaller force than was used on the above occasion. That however, is not the point.)

The recent celebrations will no doubt have taught many that the cause of Tudor and Elizabethan music is not likely to be furthered by the performance of long groups of works whose similarity in mood and style is almost bound to lead to monotony. The call is for a discriminating and regular use of the *best* of the school. We underline the word, because the tendency of late years has been to publish and perform a good deal of music that has little more than antiquarian interest. This course, so far from popularising Elizabethan music, is far more likely to cause its return to oblivion. If the revival is to be no more than a nine days' wonder, the revivalists must temper their enthusiasm with discretion and a sense of values.

Mr. Ernest Newman probably gave offence in writing the following plain truths apropos of some recent Gibbons concerts:

There is a good deal of unreality, of merely conventional admiration, about all these Tudor tercentenary celebrations; and it would be interesting to know how many of the audience at these two Gibbons concerts were able to distinguish between the music that is still really alive and the music that has now only an antiquarian value.

Mr. Cyril Scott's opera, 'The Alchemist,' had a very successful *première* at Essen, and we understand that further performances are to be given. Readers will be interested in the translation of the following extract from the *Essener Allgemeiner Zeitung* of May 29:

After we had listened with respect to Debussy's 'Pelléas and Mélisande,' Cyril Scott came forward yesterday with his operatic first-born, 'The Alchemist.' Thus the Frenchman was followed by the Englishman, who possesses the additional advantage of conciseness and sparkling rhythm. . . . He does everything with the utmost refinement and works with all the subtleties of a quite unparalleled knowledge of rhythm. It is an artistic delight to observe his stupendous inventive faculty in this direction. . . . A connoisseur of detail, he employs his harmonies with unequalled skill, and the judicious use of percussion adds to the colour and brilliance of the whole. . . . From the point of view of artistic history, it is interesting that work such as this should be produced to-day. . . . The applause was very enthusiastic.

The pleasant social gathering that followed the distribution of diplomas at the Royal College of Organists in January was so much appreciated that it seems likely to become a regular feature. At all events, it will form a part of the arrangements for July 18. The Distribution of Diplomas takes place at

2.30, and will be followed by a recital of organ works by Bach, Franck, Parry, Guilmant, and Stanford, by Mr. E. T. Cook. After the recital, members and friends will adjourn to the Upper Hall and the proceedings will become informal.

A prize of twenty-five guineas is offered by *Music and Letters* for an essay on the following thesis:

A comparative study of indigenous forms of dramatic music and of opera, pointing out in what way they were characteristic of their land of origin and how far they have a bearing on our own problem.

The judges will be Sir Henry Hadow, Mr. Frederic Austin, and the Editor. For length the editor suggests, but does not insist on, five thousand words. Essays must be type-written and unsigned; the author's name should be enclosed in a sealed envelope bearing an identifying mark or words, which must also appear at the foot of the essay. Essays should reach Major W. M. Marsden, c/o *Music and Letters*, 22, Essex Street, W.C.2, not later than September 26. The package should be marked 'Nat. Op.' on the left-hand top corner.

Mr. A. B. Walkley, in his weekly articles in *The Times*, occasionally leaves his usual field and lets himself go on music. His latest effort (sprinkled with the inevitable French tags) deals with the L.S.O. Anniversary concert, and is no happier than some of his other pronouncements on musical subjects. At the start he was easily imposed on. Describing the assembling and tuning-up of the orchestra, he says:

Someone with a fall of hair enters furtively and tries to slip into his seat unobserved, but he cannot escape the applause of his fellows. It is the 'leader,' the first of the violins.

We have often noticed this entry of the leader, but it has never struck us as being 'furtive,' or as showing any anxiety to avoid notice. A modest leader can 'escape' applause by the simple expedient of coming on to the platform with the rest of the orchestra, instead of making a solitary entry after everybody has settled down.

Mr. Walkley is not a regular attendant at orchestral concerts, if we may judge from his naive delight at what he saw and heard—especially at what he saw. ('Look at those ten double-basses on the left! An orchestra with ten double-basses is, indeed, "some" orchestra!') He becomes lyrical on Koussewitzky, whose entry is 'quiet and restrained':

But when he starts the 'Meistersinger' Overture he is a man transformed. The great, blazing, pompous marches lift his arms high above his head, and then down, down they go, pushing the music, as it were, back in its overwhelming advance. . . . The staid and statuesque Englishman may find Mr. Koussewitzky's movements excessive; but, then, Mr. Koussewitzky is not an Englishman—*c'est tout dire*.\*

The method of Sir Edward Elgar (who conducted his 'Variations') was, 'naturally and rightly, different; intimate, and, if I may so, homely.' Mr. Walkley tells us how very differently he himself would have played the triangle under the two conductors, and adds:

I instance the triangle for safety; because, as a matter of fact, there is no triangle in the L.S.O.

Evidently the one we have heard many a time at L.S.O. concerts was borrowed for the occasion.

\* Enough said!

After describing his emotion ('the tears chased one another down my nose'), and quoting somebody's warning against gushing and sentimentalising, he says:

I feel guilty and apologise for my tears. But what would you? I am one of those unfortunates whom great art excites.

He winds up with a tribute to the players:

I envy these fellows. A great authority, who knows them well, tells me that they are each (*à la*) accomplished and versatile musicians, able at need to conduct an orchestra of their own.

Without being backward in recognising the merits of the L.S.O. players, we suggest that the 'great authority' was pulling somebody's leg.

The article from which we have quoted, another on 'Jazz,' and one on Epstein's 'Rima' which Sir Owen Seaman riddled in the following week's *Punch*, suggest that Mr. Walkley should not hastily leave his own department. We are sure that if any one of *The Times* music critics returned the compliment by writing a dramatic article, he would make a better job of it than this.

Readers will remember the to-do at Vienna recently, when Madame Olczewska, singing at the State Opera House, was annoyed by the talking of Madame Jeritza in the wings, and spat at her. The latest news is that something like harmony has been restored, Madame Olczewska having expressed her 'profound regret for disgracing the dignity of the house, and insulting the public by trying to spit at Madame Jeritza in the wings, missing, and hitting Madame Kittel instead.' We are glad the apology was so ample as to include regret for the deplorable marksmanship.

The incident led to a very successful bit of business on the part of a singer in 'The Bartered Bride,' at Vienna, a few days later. On receiving the contract confirming the sale of the bride he 'spat furiously at it'—with truer aim than that of Madame Olczewska, we trust. The house roared, and continued to show its appreciation of the hit (we assume it was a hit) during the remainder of the scene. The director, Herr Schalk, then went behind the curtain, and issued an order that spucken, or even imitation thereof, was for ever verboten on that stage. So here was a good topical joke cut off in its prime. Think what George Robey could have done with such material, had Madame Olczewska reserved her fire till she came to Covent Garden!

\* *Mais que voulez-vous?*

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 18, at 2 p.m.

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 18, at 2.30 p.m. The President, Dr. H. W. Richards, Warden of the R.A.M., will deliver an address on

(Continued on page 631.)

## Sing Alleluia forth

## HYMN-ANTHEM

Words by J. ELLERTON, *fr.* from the Latin  
(By permission)

Music by ERIC H. TRIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

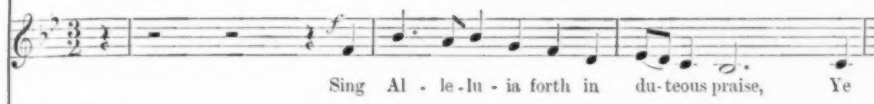
## Allegro con spirito

SOPRANO



Sing Al - le - lu - ia forth in du - teous praise, Ye

ALTO



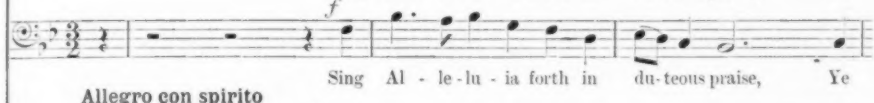
Sing Al - le - lu - ia forth in du - teous praise, Ye

TENOR



Sing Al - le - lu - ia forth in du - teous praise, Ye

BASS



Sing Al - le - lu - ia forth in du - teous praise, Ye

## Allegro con spirito

ORGAN



cit - i - zens of heaven; O sweet - ly raise An end - less Al - le - lu - ia. Ye

cit - i - zens of heaven; O sweet - ly raise An end - less Al - le - lu - ia. Ye

cit - i - zens of heaven; O sweet - ly raise An end - less Al - le - lu - ia. Ye

cit - i - zens of heaven; O sweet - ly raise An end - less Al - le - lu - ia. Ye

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The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 3/4 time. The score is divided into three systems. The first system contains the first line of the hymn, with lyrics: "Powers, who stand be-fore th'E-ter-nal Light, In hymn-ing choirs re-ech-o to the". The second system contains the second line, with lyrics: "height An-end-less Al-le-lu-ia. The". The third system contains the third line, with lyrics: "Ho-ly ci-ti shall take up.. your strain, And with glad songs re-sound-ing". The piano accompaniment is written in the right and left hands, with the right hand often playing chords and the left hand providing a bass line. Dynamics include *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte). The score ends with a double bar line and the instruction "Voices alone".

*cres.*  
Powers, who stand be-fore th'E-ter-nal Light, In hymn-ing choirs re-ech-o to the

*cres.*  
Powers, who stand be-fore th'E-ter-nal Light, In hymn-ing choirs re-ech-o to the

*cres.*  
Powers, who stand be-fore th'E-ter-nal Light, In hymn-ing choirs re-ech-o to the

*cres.*  
Powers, who stand be-fore th'E-ter-nal Light, In hymn-ing choirs re-ech-o to the

*f*  
height An-end-less Al-le-lu-ia. The

*f*  
height An-end-less Al-le-lu-ia. The

*f*  
height An-end-less Al-le-lu-ia. The

*f*  
height An-end-less Al-le-lu-ia. The

*mf*  
height An-end-less Al-le-lu-ia. The

*mf*  
height An-end-less Al-le-lu-ia. The

*mf*  
Ho-ly ci-ti shall take up.. your strain, And with glad songs re-sound-ing

*mf*  
Ho-ly ci-ti shall take up.. your strain, And with glad songs re-sound-ing

*mf*  
Ho-ly ci-ti shall take up your strain, And with glad songs re-sound-ing

*mf*  
Ho-ly ci-ti shall take up your strain, And with glad songs re-sound-ing

*Voices alone*

wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye

wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye

wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye

wake a - gain An end - less Al - le - lu - ia. In an - ti - phons ye

*cres.* thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le - *f*

*cres.* thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le - *f*

*cres.* thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le - *f*

*cres.* thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le - *f*

- lu - ia. Ye who have gain'd at length your

- lu - ia.

- lu - ia.

- lu - ia.

*legato*

*Org. p.*

*senza Ped.*

palms in bliss, Vic - tor - ious ones, your chant shall still be this, An end - less

This system features a vocal melody in G major, 4/4 time, with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line.

Al - le - lu - ia. There, in one grand ac - claim, for ev - er ring The strains which

The second system continues the vocal melody and piano accompaniment. A 'cres.' (crescendo) marking is placed above the vocal line.

tell the hon - our of your King, An end - less Al - le - lu - ia.

This system concludes the vocal phrase with a repeat sign. The piano accompaniment includes a 2/2 time signature change at the end of the system.

*molto rall.*

*mf* *cres.* *f* *molto rall.*

*Ped.*

The fourth system is a piano solo in 2/2 time, marked 'molto rall.' (very slow). It includes dynamic markings of mezzo-forte (mf), crescendo (cres.), and forte (f), and a pedal point (Ped.) at the end.

# SING ALLELUIA FORTH

July 1, 1925

**Meno mosso**

While Thee, by whom were all things made, we praise For

While Thee, by whom were all things made, we praise For

While Thee, by whom were all things made, we praise For

While Thee, by whom were all things made, we praise For

**Meno mosso**

ev - er, and tell out in .. sweet-est lays An end - less Al - le - lu - ia. Al -

ev - er, and tell out in .. sweet-est lays An end - less Al - le - lu - ia. Al -

ev - er, and tell out in .. sweet-est lays An end - less Al - le - lu - ia. Al -

ev - er, and tell out in .. sweet-est lays An end - less Al - le - lu - ia. Al -

## SING ALLELUIA FORTH

July 1, 1925

might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we ..

might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we ..

might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we ..

might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we ..

bring An end - less Al - le - lu - ia. A - men, A - men.

bring An end - less Al - le - lu - ia. A - men, A - men.

bring An end - less Al - le - lu - ia. A - men, A - men.

bring An end - less Al - le - lu - ia. A - men, A - men.

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(Continued from page 624.)

'The Organist as Teacher,' after which Mr. E. T. Cook, organist of Southwark Cathedral, will play upon the College organ the following pieces, selected for the January Examination, 1926:

## FELLOWSHIP

Aria in F ... .. J. S. Bach  
(Novello, Book 12, p. 112.)

Prelude, Fugue, and Variation (Op. 18, No. 3)  
César Franck

## ASSOCIATESHIP

Elegy in A flat major ... .. C. H. H. Parry  
(Novello.)

Meditation in F sharp minor ... .. Guilman  
(Book 6, Op. 20.)

Prelude in G minor ... .. Stanford  
(No. 2 of first set of Preludes, Op. 101, Stainer & Bell.)

No tickets are required.

An informal conversazione will be held after the organ recital, to which members and their friends are invited. Tea and coffee.

H. A. HARDING, *Hon. Secretary.*

Members of the College will hear with regret that Dr. Harding has been very ill for some weeks past. At the time of writing, however, he is making such progress as to warrant the hope that he will soon be restored to his accustomed vigour. He may rest assured of the good wishes of all R.C.O. members and friends.

## THE DOUBLE SIGNIFICANCE OF THE CHORALE PRELUDE

BY CHARLES F. WATERS

The extensive adoption in recent British organ music of the variety of forms embraced by the title 'Chorale Prelude,' provokes consideration of the principles underlying this characteristic type of organ composition. Its origin lies in the extempore variations by Teutonic organists of the 17th century upon the Lutheran Chorales, so prominent a feature of the services of the Reformed Church, and so familiar to, and well-beloved of, the Teutonic people. The submission of these chorales to fugal, coloratura, and other devices, according to the character and structure of the tune, and the intellectual equipment and technical dexterity of the executant, would in essence be understood by his hearers; and when, in the course of time, a definite art-form was established by these extempore efforts giving place to the written word, it had the singular quality of easy appreciation by those to whom the chorales were so endeared. Moreover, inasmuch as the chorales were definitely allied to and commonly associated with verses appropriate in some cases only to certain festivals or seasons, the chorale prelude became a suitable adjunct to the liturgy of the Church services, serving as a commentary upon the season's message, and giving emphasis to the truths it conveyed. Thus the double significance of the chorale prelude is evident—first, its immediate appeal to, and ready appreciation by, the people; second, its close association with the Church's service.

These factors render the form a singularly important and convenient one, and it is of interest to note that more than one great composer has in his last years turned to the form to pay, as it were, his respects to the Church and the Church's instrument. Bach's last effort was to dictate the exquisite 'Before

Thy throne I come'; Brahms gave his last musical utterance in his 'Eleven Chorale Preludes'; César Franck on his death-bed made the final corrections in his nearest approach to the Chorale Prelude; Parry turned his attention to the organ late in life, but was spared, we may gratefully record, to complete two invaluable sets of chorale preludes, besides the three Choral Fantasias.

A fresh lease of life has been given to the Chorale Prelude in Germany by Max Reger and Karg-Elert, who in their choice of the old chorales and their adoption of the methods of their illustrious predecessor, have fully maintained the tradition. At the same time, British organ composers have in the last few years been establishing a definitely British organ school, as national as the modern French school, in their successful reproduction of the chorale prelude in terms of the familiar, well-beloved, British hymn-tunes.

Is it excessive to claim that the development of the chorale prelude in British organ composition has opened the door to a wider appreciation of a hitherto unappreciated branch of instrumental music in this country? In any effort to interest people in organ music it appears certain that the most promising starting-point lies in the preludes upon well-known hymn-tunes. Familiarity with the subject treated will lead to a perception of the treatment, and, finally, to an interest in organ music generally.

The heavy and often unrealised responsibility resting upon the organist in his choice of voluntaries can best be met by a suitable adoption of such pieces, according to the festival or season—Parry's 'St. Thomas' or John E. West's 'Winchester New' in Advent; Charles Wood's Variations and Fugue on 'Winchester Old' at Christmas-tide; Wallace's Chorale Fantasia, 'Heinlein,' in Lent; Charles Wood's or Kitson's 'St. Mary,' or Parry's 'Rockingham' and 'St. Cross' Preludes, at Passion-tide, to name but a few. With its double quality of spontaneous appeal and appreciation, and its effective appropriateness to the Church's seasons, the chorale prelude has a double service to render.

### THE LATE SIR FREDERICK BRIDGE

A memorial tablet to the late Sir Frederick Bridge has been placed in Westminster Abbey. The unveiling, by the Sub-Dean, took place at Evensong on May 26. The music included Bridge's setting of the Canticles, his anthem 'God's goodness hath been great to thee,' and the hymn, 'The sower went forth sowing,' to Bridge's tune. After the unveiling, his setting of 'Crossing the Bar' was sung. The inscription is as follows:

#### SIR FREDERICK BRIDGE

C.V.O.

Emeritus Organist

ORGANIST OF WESTMINSTER ABBEY

1882-1918

Faithful in Service      Skilled in Music

Loving in Friendship

Born 5th December, 1844. Died 18th March, 1924.

It is proposed to establish a scholarship in memory of Bridge. A fund of £1,000 is being raised, and about £300 has already been subscribed.

A new organ was opened at Wesleyan Central Hall, Paisley, on May 24. Dr. Percy Elton gave a recital, playing Dvorák's 'Slavonic' Rhapsody, the Finale of Guilman's fifth Sonata, F. H. Wood's 'Scenes in Kent,' 'Finlandia,' &c. The organ is a three-manual of twenty-nine stops, built by Messrs. Conacher & Co.

Dr. Joseph C. Bridge, who recently retired from the post of organist at Chester Cathedral to take up the appointment of Director of Studies at Trinity College of Music, has received some handsome parting gifts. The Dean and Chapter presented him with £1,000; and on behalf of numerous friends at Chester and in North Wales, the Mayor of Chester recently handed him a gold watch and a cheque, and the Mayoress presented to Mrs. Bridge an amethyst necklet and a pair of amethyst earrings. Prof. Bridge has also received gifts from the Chester Royal Infirmary Board, the Chester and North Wales Archaeological Society, the Old Choristers' Association, the Cathedral Lay-Clerks, the Choristers and Masters of the Choir School, and the Vergers and Bell-ringers.

\* Readers sometimes ask for suggestions as to music suitable for use with organ and small orchestra, apart from arrangements of familiar symphonies. The following programme is a good answer: Solemn Melody, Walford Davies; Sursum Corda, Elgar; Concerto in G minor, Rheinberger; Largo, Handel; trumpet solo, 'The Lost Chord.' There is something here for both purist and the man in the pew. This excellent programme was given at All Saints', Bradford, Yorks, Mr. Charles Stott being organist, and Mr. Whitby Norton, conductor. The orchestra consisted of three first violins, two seconds, two violas, two cellos, one double-bass, two horns, two trumpets, and drums.

\* After rebuilding by Messrs. Hill & Son and Norman & Beard, the organ in the Guildhall, Cambridge, was opened on May 18. Dr. W. G. Alcock gave recitals in the afternoon and evening, playing Mozart's F minor Fantasia, the Finale from Reubke's Sonata, Guilman's Funeral March and 'Hymn of Seraphs,' Widor's Allegro Cantabile and Toccata (Symphony No. 5), Saint-Saëns's Rhapsodie on Breton melodies, Liszt's Fantasia and Fugue on B A C H, Bach's Prelude and Fugue in D, Toccata and Fugue in F, the first movement of Sonata No. 1, his own Toccata, &c. The instrument is now a three-manual of forty-seven stops.

\* Dr. H. D. Statham gave a recital at the dedication of the War Memorial organ at Chigwell School, his programme including the first movement of Handel's B flat Concerto, Gibbons's Voluntary in A minor, Bach's C minor Fugue and the first movement of the E flat Sonata, a Purcell Suite, and his own Nocturne in F sharp minor. The organ was built by Messrs. Henry Speechley & Sons, and is a two-manual of sixteen stops.

On the occasion of the visit to St. Anne's, Soho, of the London Society of Organists (May 30), Mr. Albert Orton gave a Bach recital (Sonata No. 4, Passacaglia and Fugue, Prelude and Fugue in G, and four Chorale Preludes); and, after the tea interval, a pianoforte recital, playing Bach's Prelude and Fugue in D, Schubert's Impromptu in B flat, Beethoven's D minor Sonata (Op. 31), Debussy's 'Reflets dans l'eau,' a Chopin group, &c.

At Louth Parish Church, on May 14, a special musical service took place in aid of Lincoln Cathedral Restoration Fund. Mendelssohn's 'Hymn of Praise' and Parry's 'Blest Pair of Sirens' were the chief features. There were a choir and orchestra of a hundred and twenty. Mr. O. M. Price, the organist of the church, conducted, and Dr. G. J. Bennett was at the organ.

Mr. Herbert C. T. Gill, organist of St. James's Church, Bath, has been presented with an illuminated address, a chiming clock, a cheque, and an album containing the names of over three hundred subscribers. The presentation was in recognition of Mr. Gill's twenty-five years of service at St. James's.

Schubert's 'Song of Miriam' was sung at St. Peter's Church, Southsea, on June 3, by the choir, conducted by Mr. Eric B. Sutton. Mr. John A. Jackson accompanied on the organ, and also played Böellmann's Gothic Suite and Bach's 'Fiddle' fugue in D minor.

Messrs. Rushworth & Dreaper have just set up a new organ in the Parish Church at Sway, Hants—a two-manual of thirteen stops and fourteen hand and foot pistons.

Bach's Ascensiontide Cantata, 'Praise our God,' was finely sung, with orchestral accompaniment, at Leeds Parish Church on May 21, conducted by Dr. A. C. Tysoe.

#### RECITALS

Mr. J. A. Sowerbutts, Holy Trinity, Guildford—Prologue (from the 'Passion' Symphony), de Maleingrean; Theme and Variations in C sharp minor, Bossi; Fantasia on 'Forty days and forty nights,' J. E. Wallace; Fantasia and Toccata, Stanford; Scherzoso in B minor, Rheinberger; Fantasia in E, Wolstenholme; Rhapsody No. 3, Saint-Saëns; Prelude and Fugue in B, Dupré; and a Bach programme.

Mr. W. N. McKie, St. Paul's Cathedral, Melbourne—Choral No. 2, Franck; Four Short Chorale Preludes, Karg-Elert; Passacaglia and Fugue, Bach; Fantasia and Fugue in G, Parry; Pavane, Byrd; Hymn-Preludes by Stanford, Harold Darke, and Parry.

Mr. Paul Rochard, Kendal Parish Church—Sonata No. 11, Rheinberger; Prelude to Part 2, 'The Apostles,' Elgar; Sonatas Nos. 1 and 3, Guilman.

Mr. Henry T. Gilberthorpe, Parish Church, St. Mary Church, Torquay—Allegro (Symphony No. 6), Widor; Adagio and Allegro Fugato, John Stanley; Trumpet Tune and Two Airs, Purcell; Melody, John E. West.

Dr. W. H. Harris, Munster Park Wesleyan Church, Fulham Road—Sonata in F minor, Mendelssohn; Cantilène, Rheinberger; Sonata in C, Bach; Pastorale, Franck; Concerto in F, Handel.

Mr. Eric Brough, St. Mary-le-Bow, E.C.—Choral No. 1, Franck; Psalm-Prelude No. 1, Howells; Prelude in C minor, Bach; Cantilène in A flat, Wolstenholme; Introduction and Fugue, Liszt.

Miss Doris Fenner, St. Cuthbert's, W. Hampstead—Sketch in C, Schumann; Toccata and Fugue in D minor, Bach; Evening Song, Bairstow; Grand Chœur, Hollins.

Mr. Geoffrey N. Leeds, School Hall, Eton College—Prelude and Fugue in B minor, Bach; Scherzo in G minor, Bossi; Pastorale, Ravel; Coronation March, Saint-Saëns.

Mr. Harry Wall, St. Martin-at-Ludgate—Chorale Prelude, 'Jesus Christ, our Redeemer,' Bach; Canzona, Böellmann; Sketch in G, Wolstenholme; Prelude on 'Pange Lingua,' C. W. Pearce; Introduction and Toccata, William Walond.

Mr. Harold M. Dawber, St. George's, Stockport—Choral No. 3, Franck; Scherzo, Harvey Grace; Fantasia and Fugue in G, Parry; Celtic Suite, 'From Hebridean Seas,' Julian Neshitt; March (Symphony No. 1), Widor; Allegretto Grazioso and Allegro Marziale, Frank Bridge.

Mr. Alan Stephenson, Gainsborough Parish Church—Sonata No. 8, Rheinberger; 'Lied des Chrysanthèmes,' Bonnet; Sketch in F minor, Schumann. (Mr. Collin Smith played 'Cello Sonata in G, Sammartini-Salmon; Adagio from Concerto No. 2, Haydn; Sarabande, Sulzer; Cantabile, Cui.)

Miss Marjorie T. Renton, St. Mary-le-Bow—Concerto No. 5, Handel; Chorale Prelude, 'My inmost heart doth yearn,' Brahms; Prelude and Fugue on the name BACH, Liszt; Sonata No. 8, Rheinberger.

Mr. Norman Andrew, St. Paul's, Stalybridge, Cheshire—Sonata No. 6, Mendelssohn; Fantasia and Fugue in G minor, Bach; Overture to 'Rienzi.'

#### APPOINTMENTS

Mr. W. A. Hastings Earnshaw, choirmaster and organist, St. James's, George Street, Manchester.

Mr. George W. Gaythorpe, musical director, Thomas Champness Memorial Hall, Rochdale.

Mr. Robert H. Hull, organist, Titsey Parish Church, Surrey.

Mr. W. T. Irons, choirmaster and organist, St. Lake's Lutheran Church, Rochester, New York.

Mrs. Rees-Pedlar, choirmaster and organist, St. Bartholomew's Episcopal Church, Gourcock-on-Clyde.

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EDITOR

## Letters to the Editor

### WAS IT 'A RUDE EXCLAMATION'?

SIR,—In view of the strictures so often passed on concert audiences for their undiscerning and ill-timed applause, I am much astonished at the general condemnation which has been hurled at the disapproving gentleman who had the temerity to contradict the prevailing sentiment at the concert of the Philharmonic Society mentioned in your June number.

I have suffered so much from noisy and excessive acclamation and from the encore plague at Queen's Hall and other places, that my heart warms to any man who has the courage, under any circumstances, to express an opinion—provided it be honest—which runs counter to that of the majority.

I was not present at the performance in question, and if I had been, a natural shrinking from notoriety would have forbidden articulate protest even though my musical nerves had been set on edge; but what I desire to know is this: Of what value to a composer is the acclamation of a crowd of persons, mostly untrained in musical technique, with little real musical knowledge, and unqualified as critics, at the first hearing of a new composition? I have a shrewd suspicion that the type of music enthusiast who deems it becoming and correct to burst into noise at a new thing is the same who waxes frantic at Handel's 'Largo,' and demands an encore for 'The Lost Chord' as a cornet solo.

For myself, the approaching close of every item, new or old, on a 'Promenade' programme is a moment of dread; for I know that instead of being allowed to dwell for a space on the beauties of the piece just passing away, every recollection of them will for a time be obscured by senseless noise from hands, tongues, feet, and sticks. So that my usual practice is to wait for the particular item I desire to hear and then to slip away while it is still fresh in my memory, leaving the more hardy listeners to their hand-clapping and shouting.

As for ballad concerts, much as I love the sound of a musical voice, I never go near them from fear of being obliged to listen to 'Home, sweet home,' 'The last rose of summer,' &c., as a result of exaggerated applause.

It is for these reasons that I rejoice at the action of the courteous gentleman which disturbed so notably the general content at the Philharmonic concert.—Yours, &c.,  
Hersham, Walton-on-Thames. EUSTACE HARE.

June, 1925.

### TRINITY MADRIGAL CLUB AT THE COLISEUM

SIR,—In your June issue you refer to my criticism of the Trinity Madrigal Club, of Cambridge, on its appearance at the London Coliseum:

'A few weeks ago, for example, even so shrewd and commonsense a critic, and so good a judge of choralism, as Mr. Percy Scholes, writing of the singing of a handful of Cambridge undergraduates at the Coliseum, remarked (I quote from memory) that of course they hadn't the sonority of the crack Northern choirs! Who in the world expected it? What basis of comparison is there between the Sheffield Choir and a little choir of undergraduates singing a few madrigals and chancies by way of a vacation hobby?'

I thank you for your incidental compliment, but as, the compliment concluded, you manage in 'quoting from memory' to make me seem rather ridiculous, I beg to be allowed to repeat, without comment, exactly what I did say:

'The singing did not exhibit quite first-rate vocal tone or the high finish of a crack North Country choir, but, short of this, it was excellent.'

—Yours, &c., PERCY A. SCHOLES.  
121, Bedford Court Mansions, W.C.1.

June, 1925.

[We gladly print Mr. Scholes's letter, the more so as it confirms our point, which was the absence of any basis of comparison between a crack North Country choir and a few undergraduates singing together as a vacation hobby.—EDITOR.]

### BRITISH EMPIRE MUSICAL FESTIVAL

SIR,—I shall be glad if you will allow me to announce in your columns my withdrawal as one of the adjudicators in the Church Organ section of the British Empire Musical Festival. I do not consider the special connection of any trading firm with this competition places it on a sufficiently broad basis.—Yours, &c.,  
A. EAGLEFIELD-HULL.

6, Bedford Square, W.C.1.

### GIBBONS IN D MINOR

SIR,—Apropos of the Gibbons Tercentenary, I write to point out that one of the finest of all Gibbons's works—the Evening Service in D minor—was overlooked in most quarters. The work was discussed in your columns in July, 1915. Its omission from the octavo series of the Tudor Music Committee is curious and regrettable. Fortunately an edition is available—that of Mr. Royle Shore, published by Novello a few years ago (transposed to F minor, with English and [adapted] Latin words).—Yours, &c.,

Finchley, N.

'TUDOR.'

### LABOUR CHOIRS: CONDUCTORS WANTED

SIR,—The London Labour Choral Union ventures to ask that you will give us the hospitality of a short space in your columns with a view to making an appeal for the voluntary services of qualified choir conductors.

Quite apart from Party considerations, we feel that all music-lovers will applaud our efforts to spread a love of choral music throughout the organized Labour movement.

The work which the London Labour Choral Union has done under the able leadership of Mr. Rutland Boughton has produced a marked stimulus in musical appreciation by the working-class movement in London. The Union is a federation of local Labour and Co-operative choirs, and seeks to improve the quality of the existing choirs, to organize massed concerts from time to time, and, by no means the least important, to establish new local Labour choirs.

In readiness for the early autumn, we are planning a campaign for the establishment of a considerable number of new local Labour choirs in various areas in Greater London. Our greatest difficulty, however, is in securing the voluntary services of competent conductors. Clearly the solution of this problem is an essential pre-requisite of the effort contemplated.

We shall, therefore, be glad to hear from any of your readers who are qualified for and sympathetic with the work in hand, and it will be useful if, in writing, they will indicate the area or areas for which they have a preference. No lover of music could render greater service to this art than to respond to the appeal made in this communication.

—Yours, &c.,

HERBERT MORRISON.

12, Tavistock Place, Russell Square, W.C.1.

### 'THE MALADY OF CHOPIN'

SIR,—It is somewhat strange that I had just finished the draft of an article on 'Musical Highbrows,' both critics and composers, which I meant to submit for your consideration, when I took up the *Musical Times* for June (I have read this journal for forty-five years) and my eye lighted on the article by Mr. Erik Brewerton entitled 'The Malady of Chopin.'

The article proved a most interesting one, and I felt I should like to have a long talk with Mr. Brewerton on the subject. This, however, is impossible; but I wish to call attention to the last sentence of the article where the writer asks:

'Can it be that to the fastidious Chopin some secret was withheld which was revealed to the bourgeois Schubert; and can this have happened precisely because the one was fastidious and lived in salons and the other was bourgeois and drank beer?'

This was the very question I had endeavoured to answer, not with reference to Chopin in particular, but with regard to musical 'highbrows,' whether critics or composers, in general.

The burden of my argument was that no one, however great his genius, can touch the human soul 'with fire as from the altar,' unless that individual is in personal touch with his fellows. He must mingle with human beings, take hard knocks, and strike in self-defence. He must realise other people's manifold trials and difficulties, and sympathise with their sorrows; help them in their weakness and ignorance; recognise their fortitude and endurance; 'rejoice with them that do rejoice, and weep with them that weep.' He must in short be a sentient, living human being, trying to see life whole, and not a small part of it. In the school of life he will learn more than all the academies in the world will teach him. Aloofness, the superior air, pride of intellect, the aristocratic spirit, are fatal to the development of the highest art, as all history proves.

In all probability Chopin's aristocratic instincts, feelings, and outlook on life account for the irritation and failure to satisfy to which Mr. Brewerton alludes, for the first rule of the aristocrat is to hide his emotion, never to give himself 'away,' and on no account to 'let himself go.' He is perennially engaged in hiding himself even from himself, and particularly from those about him. Schubert, being a 'plain man,' was untrammelled by any such rule or instinct. He was himself all the time—frank, open, generous. Chopin instinctively was withholding, reserving something; Schubert could not and did not withhold anything, because he mingled with his fellows, entered into their life, danced with them, played with them, sang with them, drank with them. Schubert was the counterpart of Robert Burns. Both had much in common—much that cannot be admired or held up as examples to follow, but their position in music and poetry respectively is due to the fact that both men were human to the marrow of their bones. Being human, each spoke to humanity in a language it understood and felt; and humanity immediately, unequivocally, and passionately responded.—Yours, &c.,

THOMAS MANSON.

Lerwick, Shetland.  
June, 1925.

### 'THE FUTURE OF PERFORMANCE'

SIR,—Mr. Cotton has written an admirably stimulating article in the *Musical Times* for June, and in the heat of the moment one quite longs for the speedy arrival of this musical Utopia, which he assures us is on the way. A little reflection, however, suffices for us to find the 'icy hand' of reason pulling us back to earth. In reality, this is a *reductio ad absurdum* of a partial truth.

In the first place, if there are to be no performances there will of course be no performers, as nobody would trouble to learn an instrument which he was never to be allowed to play. In that case, of course, it follows also that there would be a cessation in the manufacture of musical instruments. But this capacity for 'auralising' (horrid word) a score is solely gained by actual remembrance of sounds and effects heard in the past. Therefore it seems that in our Utopia we shall have to endure performances, after all, or else stand in danger of losing the very faculty which is to save us the price of so many tickets, not to mention programmes, cloak-room fees, and taxicab fares. After all, reading a score is in effect a 'Barnecide's Feast.' One can eat a dinner mentally by studying a menu (would the correct word here be 'gastricising'?) I am afraid such a meal would leave us rather hungry, despite the manifest advantages, such as absence of bad cooking, no waits between courses, no bill, and no tips!

Seriously this mental listening to music is symptomatic of the ultra-'highbrow' outlook on our glorious art which is doing so much to stifle appreciation of good music in some quarters. Anyhow, I know which of the two following things I would prefer: (a) reading through a Bach Organ Prelude, (b) playing it on a large organ in a fine stone church.

Again, is the number of first-rate score-readers very large? I personally consider myself quite a good hand at deciphering a score, but I should be unwilling to pass judgment on a strange composition which I had merely read on paper. I find most score-readers are taken at their own

valuation because nobody can possibly tell whether or not they are accurately 'auralising' the music. Any composer will tell you that one of life's great moments is when he hears his own work played by a large orchestra under a good conductor.

Never mind, Mr. Cotton! Despite your article, I have no doubt that if I were to offer you tickets for the Three Choirs Festival . . . !—Yours, &c.,

S. W. OLIPHANT CHUCKERBUTTY.

### THE MISUSE OF THE TROMBONE

SIR,—Without wishing to enter into any controversy, may I venture to suggest the possibility of Franck having intended valve trombones in his Symphony? This would mean that there would be no difficulty as regards the C flat and B flat in the first example of Mr. J. A. Westrup's interesting article.

René Brancour, in his 'Histoire des Instruments de Musique' (1921), says:

'The trombone with pistons, much employed in other countries—notably in Belgium—happily does not with us seem able to supplant the slide trombone.'

Now, I am not inclined to lay much stress on the fact that Franck was a Belgian by birth (he became a naturalised Frenchman in 1870), and therefore was more likely to be in touch with Belgian customs than the ordinary French composer. But the Symphony was written in 1886-88, and round about that time French orchestras seem to have coquetted with valve trombones of different makes. I heard 'Les Huguenots' at the Opéra in '86 and '87, and, unless my memory has played me false, on one of those occasions (if not both) there were piston trombones in the orchestra. And it is significant that d'Indy for 'Fervaal' (1895) particularly specifies his four tenor trombones as being *à coulisse*. Surely he, more methodical than many of his contemporaries, would not have given a direction that would be totally unnecessary, if all French orchestras from time immemorial had adhered rigidly to the slide instrument? Previously, in 'Le Chant de la Cloche' (1885), he had employed two trombones with six pistons in addition to the three (unspecified) ones of the orchestra.

Composers are apt to be much like children with a new toy. They come across a make of instrument that squeals or grunts a note higher or lower than the normal, and they promptly utilise it, without stopping to consider whether that particular note is likely to become a permanency of the orchestral scale. I have little doubt that when Sir Henry Wood introduced trombones with independent pistons into his orchestra, some composers determined to exploit their possibilities.

Perhaps some Franckian can throw light on the subject. I have merely made my suggestion to 'save the face' of the genial organist. But of course on certain technical details any composer is liable to err. Is the following, in fairly rapid time, suitable to a slide tenor trombone?



(The initial tempo is *C. Modéré*, but for this passage it is *Beaucoup plus animé*.) It comes from the Suite from Bruneau's 'L'Attaque du Moulin' (1893), and, if it years for a valve instrument for its proper interpretation, rather points to the fact that piston trombones were not unknown at the Opéra-Comique some thirty years ago.—Yours, &c.,

TOM S. WORTON.

SIR,—In the June issue of the *Musical Times*, Mr. Westrup writes an article on 'The Misuse of the Trombone'; an admirable article, in which there is nothing to quarrel with so long as Mr. Westrup keeps to his subject. But in an article on the misuse of the trombone, abuse of the clarinet

should about times, appear he says metap of our onl- that the sa over th capers If I play I claime might instr transpo less th poor cl If, o alone i his an compa writte limit t best so above t works, The conside compa A ca and as perform a clarin the vic Yours, Earls

SIR, among trombon 'P. distar not b He fi ground. I hav to make occasion On n players, general England conserva The v from st beloved So per -Yours Lancas

SIR, Musical At the held at by Thon Gell, of Bayard, of Orpheo viginal of the Bodo property died abo have failo

should not, I feel, have any part. Mr. Westrup's words about the clarinet merely prove that he marches with the times, and is a prey to that very irreverence which he himself appears to deplore, for at the beginning of his article he says 'We live in an irreverent age.' To talk in mixed metaphor of 'the aristocracy which was the strong pillar of our forefathers, being now compelled to cut capers worthy only of the clarinet' is nothing short of irreverence to that beautiful instrument which among the wood-wind holds the same priority which Mr. Westrup gives to the trombone over the brass. What troubles me is, what exactly are the capers referred to?

If Mr. Westrup means that the trombone has now to play passages which should have been scored for the clarinet, then none of his quotations bear this out, as all might equally well have been scored for most other instruments in the orchestra—that is, of course, after transposition, which would be necessary for the clarinet no less than any other instrument. Then why drag in the poor clarinet?

If, on the other hand, he wishes to say that the clarinet alone is worthy to and does cut capers—that is, according to his analogy, plays passages not properly within its normal compass, I beg to differ once more. The clarinet is seldom written for except on its best notes. Downwards there is no limit to its good notes, as the lowest possible is one of the best sounding, and the high notes written for it seldom go above G in alt, and not often as high as that in orchestral works, though it is possible to reach the C above.

The only other alternative seems to be that Mr. Westrup considers anything played by a clarinet to be a caper compared to the staid, majestic tones of the trombone.

A caper is essentially a thing of movement and agility, and as a violin or practically any stringed instrument performs these antics with twice the facility and agility of a clarinet, presumably to Mr. Westrup among his trombones, the violin must appear at times to stand on its head.—Yours, &c.,

H. A. LAWRENCE.

Earlswood Mount,  
Surrey.

SIR,—Mr. J. A. Westrup, in your June issue, mentions among his main points to be observed when writing for the trombone, that:

'Passages in which the slide has to travel such a distance as to render tone production impossible should not be written.'

He finds fault with Franck's trombone writing on this ground. But did Franck write for the slide trombone?

I have attended many *Concours* in Belgium, and have yet to make acquaintance with the slide trombone on those occasions.

On raising this question with Continental trombone players, I have been informed that valve trombones have generally ousted slide instruments; and they regard England as very behindhand in thus hanging on to the conservative type of instrument.

The valve trombone has at least one merit, *i.e.*, freedom from slithering up to the note in the horrible way beloved by the purveyors of jazz noises.

So perhaps César Franck's writing may be doubly justified.

—Yours, &c.,

J. H. REGINALD DIXON.

Lancaster.

#### OLD ENGLISH VIRGINALS

SIR,—May I ask the help which probably the *Musical Times* alone can give?

At the Special Exhibition of Ancient Musical Instruments held at South Kensington Museum in 1872, a virginal by Thomas White, dated 1653, was shown by Samuel H. Gell, of Nottingham. It also bore the inscription 'Mary Bayard,' and inside the lid there was a painting in tempera of Orpheus charming the animals with his lyre, as in the virginal (also by Thomas White, but dated 1664) formerly in the Boddington (Kendrick Pyne) Collection, and now the property of the Hon. F. G. Wynn. Mr. Gell, I believe, died about twenty years ago, but inquiries at Nottingham have failed to locate his instrument.

I am compiling a list of these rare examples of 17th-century workmanship for the new edition of Grove's 'Dictionary of Music,' and have noted twelve specimens ranging from 1641 to 1675. Perhaps I may explain that the case of the English virginals is almost always of oak, and in shape is similar to the early so-called 'square' pianoforte, averaging 5-ft. 6-in. in length, and 1-ft. 8-in. in width. The lid is domed instead of flat, and, of course, there are 'jacks' instead of hammers. If complete, it is on a four-legged stand. Inside there is a lavish display of painting, and of gilding on embossed pasteboard.

If any of your readers can help me to discover the late Samuel Gell's virginal, or can tell me on a post-card of the whereabouts of any similar instrument, I shall be most grateful, even though I may have already noted the example.

—Yours, &c.,

FRANCIS W. GALPIN.

Faulkbourne Rectory, Witham, Essex.

#### CHOIRBOYS AND SCOUTS

SIR,—With reference to the letter signed 'Choirmaster,' in your June issue, on the above subject, pray allow me to set your correspondent's fears at rest. An urgent appeal to encourage Boy Scouts to become choirboys was addressed by me some months ago, immediately after my appointment as Commissioner for Music, to *The Scout* (the paper specially intended for Scout-masters, &c.) I have also written articles on the same subject in the boy's paper, *The Scout*.

I am making this *rapprochement* between choirs and Scouts one of the main features in my policy. There is need for co-operation and for mutual help, and overtures should be made on both sides. I am already hearing of several cases where such co-operation is at work and producing the happiest results, and I shall be glad to hear of further cases where choir-work is regarded as a definite department of scouting, and scouting is closely connected with choirs. The experience of those concerned would be most helpful in furthering what I am sure is a scheme capable of the happiest results.—Yours, &c.,

Westminster Abbey.  
June, 1925.

SYDNEY H. NICHOLSON  
(Commissioner for Music,  
Boy Scouts' Association).

SIR,—It was with considerable interest that I read Mr. Nicholson's letter with reference to encouraging choirboys to become Boy Scouts. The opinion of a man in the position of Mr. Nicholson naturally commands respect, but at the same time one often wonders whether the difficulties of the average Church organist are fully realised by men at the head of the profession. For example, the late Sir George Martin, in his book on 'Choir-Training,' directs choirmasters to prevent their boys from shouting in the street. How is it to be done?

If Mr. Nicholson will allow me, I should like to ask him the following questions:

- (1) Are the Abbey boys allowed to become Scouts, and if so, how many are Scouts?
- (2) Are the Abbey boys allowed to take part in the Scouts' 'sing-songs'?
- (3) Three of my boys asked leave of absence on Whit-Sunday to attend the Scout camp. Would Mr. Nicholson have granted it? (I did so, but under protest.)
- (4) Having regard to the above question, would Mr. Nicholson, if he were me, encourage my other seventeen boys to become Scouts, and, if so, would he sing a series of solos accompanied by himself (with 'men obbligate') at the festival services?
- (5) The Scouts' drill necessitates absence from choir practice (I'll own that we practise every night). Would Mr. Nicholson still encourage boys to join?

—Yours, &c.,

W. J. FREDERICK PUGH.

34, Wilmington Avenue, Chiswick, W.4.

Mr. Nicholson replies to the above queries:

'All the Abbey choir-boys are Scouts, and form their own Troop (30th Westminster).

'The solution of the difficulties mentioned lies in co-operation. If all or the majority of the choir-boys became Scouts, they could form separate patrols (or even a separate

Troop), and special arrangements could be made for them. It is often difficult to do this for a few only. Certainly choir duties should come first—the first promise of a Scout is to try to do his duty to God. Even choir-boys deserve holidays, though obviously these should not coincide with Church festivals. Question (4) is not sufficiently clear for me to attempt to answer.

SIR,—May I, as a scout-master, be allowed to reply to 'Choirmaster,' in your June number?

In answer to a letter appealing to choirmasters to persuade their choir-boys to become Boy Scouts, he says:

'It will be interesting to know whether an equivalent appeal of equal weight has been issued to scout-masters urging them to induce Boy Scouts to join Church choirs.'

And further, that:

'It seems reasonable that this point should be cleared up before any action is taken by choirmasters on the lines indicated.'

This attitude seems to be both illogical and one-sided. 'Choirmaster' seems entirely to misunderstand the reason for persuading choristers to become Scouts. We do not ask this favour for the good of the scout-master, nor yet for the good of the troop, but for the good of the boy. On the other hand, if we scout-masters are to persuade our Scouts to join choirs, it will obviously be for the choir's good, and not for the boys'. It is, therefore, unreasonable of 'Choirmaster' to demand the latter before he will consent to the former.

Lastly, from my own knowledge of choirboys, it seems that they are often more in need than the ordinary boy of the healthy spirit and self-discipline that scouting so imminently teaches. For this reason, if for no other, I hope that 'Choirmaster' will withdraw his opposition.—Yours, &c.,

ERIC J. N. BRAMALL.

St. John's College, Oxford.

#### 'SOMEWHERE FARTHER NORTH'

SIR,—'Feste's' remarks in the June issue of the *Musical Times* regarding the performance of 'The Apostles' by the Alexandra Palace and Wolverhampton joint choirs are very much to the point.

I was a member of the audience on that occasion, and assure you that the Wolverhampton critic you quote is not quite fair in laying the blame for the lightness of the leads on either Mr. Allen Gill or his choir.

The opinion I formed was that few of the Wolverhampton Choir read music and are, therefore, compelled to rely on their more gifted members for their cue, consequently the singing was lacking in that crispness which was so enjoyable in the performances of Bach's Mass in B minor and 'The Dream of Gerontius' given by the Alexandra Palace Choir in February and March.

In case any may accuse me of partisanship, I would say I hail from Sheffield, and am more likely, therefore, to favour the Midland choir than the London one, but the narrowness and bad sportsmanship of the Wolverhampton critic will be annoying to all music-lovers, more especially as such statements are not borne out by facts.

Mr. Gill is to be applauded for the admirable way in which he allows for the wretched acoustics of the Alexandra Palace.—Yours, &c.,

Wood Green, N.

June, 1925.

#### THE REGENT'S BUGLE

SIR,—Mr. Blandford may be interested to know that the 'Regent's Bugle' was but a variant of the 'Royal Kent Bugle' (so-called in honour of H.R.H. the Duke of Kent) invented in 1809 by an Irishman, Joseph Halliday, bandmaster of the Cavan Militia, who patented it in 1810. Various forms of Halliday's invention were manufactured between the years 1812 and 1820, and evidently the 'Regent's Bugle' was called in honour of the Prince Regent.

James Power, 34, Strand, London, an Irishman, and a manufacturer of brass instruments, was also a music publisher (he published Moore's immortal 'Irish Melodies'). No doubt the spring-box marked 'Kent' was part of the mechanism in the 'Kent' bugle.

Mr. Blandford says that 'Percival and Power appear to be otherwise unknown as instrument makers; the latter was probably a silversmith only.' Reference to Pigot's Directory of 1824 gives us Percival's name as 'Musical Instrument Maker,' thus:

'Percival, Thomas, Horn and Trumpet, 89, St. James's Street.'

Percival, it may be added, merely copied from Halliday, as also did Distin, who played on a Royal Kent bugle at the grand review at Paris, with the band of the Grenadier Guards. This Kent bugle was manufactured by Matthew Pace, of Henry Street, Dublin, in 1812, and a replica of it (manufactured by Halliday) was presented to the Grand Duke Constantine of Russia by Distin in 1816.—Yours, &c.,

W. H. GRATTAN FLOOD.

#### A REMARKABLE RECORD

SIR,—Whit-Sunday saw our third performance of Vaughan Williams's Mass in G minor, unaccompanied (we omitted the Kyrie). I should be glad to hear if any other parish church choir outside London has sung this music.—Yours, &c.,

PERCY R. SCRIVENER  
(Organist, &c., of the Parish Church of St. Giles, Reading).

100, Hamilton Road,  
Reading.

[A letter from the Rev. T. P. Levett, on 'The Adaptability of Double Chants,' appears on page 654. We regret being obliged to hold over a large number of communications.—EDITOR.]

#### The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Experienced musician seeks good accompanist (gentleman).

S.E. district.—M. A. G., c/o *Musical Times*.

Baritone wishes to meet accompanist for mutual practice.

—S. HUNT, 31, Agincourt Road, Hampstead, N.W.3.

Lady would give services as accompanist for practice.

Croydon-Purley district.—C. T., c/o *Musical Times*.

Violin and viola players wish to meet another violin and

cello for quartet practice of classical works. Leeds.

—VIOLETTA, c/o *Musical Times*.

Australian gentleman wishes to exchange musical and

choral programmes with London concert-goers.—

W. ADAM, 'Mascotte,' Bardwell Road, Mosman, Sydney,

N.S.W., Australia.

The Butterworth Rembrandt Orchestra would welcome

lady instrumentalists.—55, High Street, Wandsworth,

S.W.18.

Young conductor (five years' experience in operatic and

orchestral performance) wishes to fill spare evenings

assisting any keen musical society in London or Surrey.—

CONDUCTOR, 22, Chivalry Road, Wandsworth, S.W.18.

Vocal quartet and string players required for ensemble

practice. Good players and classical music. Manchester

district.—PIANO, c/o *Musical Times*.

Bass wishes to visit good accompanist (lady or gentleman)

for mutual practice of high-class songs. S.W. district.—

T. R., c/o *Musical Times*.

Good 'cellist wanted for trios, &c. Windsor district. Good

reader.—D. A., c/o *Musical Times*.

Amateur instrumentalists, all parts, required for orchestra

at Northampton. Rehearsals, Fridays.—H. E. L.,

161, Southampton Road, Northampton.

Vocalists wish to meet good pianists (earnest students

preferred) for practice and accompanying. Weekly

meetings. London, W. district.—DIPLOMAS, c/o *Musical*

*Times*.

Peel Orchestra has vacancies for wood-wind and 'cellos. First-class library. Particulars of membership from Hon. secretary, George E. BARBER, 19, John Street, Bedford Row, W.C.1.

Clarinet player (beginner) wishes to meet another in Manchester district for mutual practice.—W. O., c/o *Musical Times*.

String players wanted on Sunday mornings at West London Church. Classical Masses. Excellent experience.—ORGANIST, Holy Innocents', Hammersmith, W.6.

Lady (amateur violinist), wishing to make progress, would like to meet pianist or violinist, or both, for mutual practice. Birmingham district.—MUSIC, c/o *Musical Times*.

Mezzo-soprano wishes to meet good accompanist for practice, one evening a week.—B. S., 22, St. Mark's Crescent, Regent's Park, N.W.1.

## ROYAL ACADEMY OF MUSIC

At the practice concert on May 25 the principal, Mr. J. B. McEwen, during the interval, gave a short address with the attractive title 'Ability and Disability.' It was full of sound advice pleasantly propounded to students who are leaving at the close of the term full of anticipation and enthusiasm at their coming advent in the greater world of life and music, and many of the maxims were well worth the careful consideration of those who have left their student's days far behind.

The outstanding feature of the students' chamber concert on May 25 was the excellence of the playing in a string quintet and quartet. In Mozart's Quintet in C the ensemble was quite exceptional, and the quality of the tone extremely good; indeed, it is quite just to say that the performance all round was on a high artistic level. Most attractive too were 'Sally in our Alley' and 'Molly on the Shore,' both played with a real understanding of the pieces. Mr. Jean Pougnet, the leader in each instance, is to be congratulated; incidentally, this promising young violinist appeared with much success at a recital at Wigmore Hall on June 3. He has fine technique, and plays with the utmost sensitiveness and feeling, but should be careful not to succumb overmuch to sweetness.

At the succeeding concert, a fortnight later, a pleasant reading was given of the first movement of Beethoven's Quartet in C minor, Op. 18, No. 4. Here and there a slight tendency to over-emphasise accents was noticeable, but generally speaking the performance was admirable. Mr. Itali Mack showed a good deal of taste in two pianoforte pieces by Brahms, and Miss Joan Morris sang in pleasing and simple fashion Wolf's 'Verborghenheit.' This young vocalist has a voice of distinctly good quality that promises well. Good French pronunciation is rare among singers, be they students or full-fledged, but it was a decided feature of Mr. Dudley White's performance of Massenet's 'Vision fugitive,' a satisfactory state of affairs probably due to his mentor, Mr. Maurice d'Oisy. An interesting performance was given of Saint-Saëns's 'Fantaisie' for violin and harp, and the harpist, despite occasional lack of intonation in the uppermost strings, should do well. Good diction, an invaluable asset to a singer, and clear signs of imagination were shown by Miss Anna Hubble in two songs by Herbert Hughes.

On Tuesday afternoon, June 16, Queen's Hall was decoratively garbed, the occasion being the students' orchestral concert. Sir Henry Wood prophesied rightly when he anticipated some really good playing, and the performance of the second, third, and last movements of the fifth Tchaikovsky Symphony was quite out of the common and marked a great advance on previous efforts; it was satisfactory to hear the refinement of the strings. The young conductor, Mr. Guy Baron, who took charge of the last movement, may be congratulated, and will do even better when he has co-ordinated his ideas on the building up of climaxes. Mr. Jean Pougnet played the Glazounov Violin Concerto with taste and feeling, and here again the orchestra displayed unusual discretion in the accompaniments.

It is of interest to know that the principal, Mr. J. B. McEwen, looking through a lot of music in the Academy Library, a storehouse of treasures, discovered five string quartets by Rossini. We all know Rossini the opera composer, but few realised that he ever indulged in such dissipation as chamber music. The quartets were written for Lord Burghersh, afterwards Earl of Westmorland, the founder of the Academy, and apparently have never been played, for there are no marks of expression. One of them, in G major, will receive a performance at a students' concert.

## ROYAL COLLEGE OF MUSIC

Three orchestral concerts were given during June, that of the 'first' orchestra being, perhaps, the most important. The programme was on a large scale, and included Elgar's Violoncello Concerto, Delius's Pianoforte Concerto, Rimsky-Korsakov's 'Coq d'Or' Suite, and a scene from 'Aida.' The soloists were Miss Ida Starkie, who boldly tackled the Violoncello Concerto at short notice with much success; Miss Bisset, whose reading of the Delius had many fine moments, despite an occasional lack of elasticity; and Miss Avis Phillips, who sailed through 'Ritorna vincitor' with all the confidence of an old hand. The 'Coq d'Or' Suite proved immensely popular, and one could well understand the success of the opera with the children of the North of England, who, we are told, chose this work from all the British National Opera Company's repertoire. The second orchestral concert afforded many opportunities for conductors in orchestral works, vocal solos, and concertos, and included a performance, under Dr. Malcolm Sargent's direction, of Beethoven's eighth Symphony.

The second Patrons' Fund Rehearsal of the term introduced four soloists who had been trained privately, Mr. Geoffrey Tankard performing the Grieg Pianoforte Concerto, Miss Katharine Stewart the Agnus Dei from Bach's B minor Mass, and Miss Lilly Phillips and Miss Vyvyan Lewis (violoncellists) playing the d'Albert Concerto and the Boellmann Variations.

## GIBBONS TERCENTENARY

We have received so many programmes of Gibbons Tercentenary celebrations that we can insert them only in condensed form:

At Bristol (May 5) the Madrigal Society joined the Cathedral Choir in the Te Deum, and ten anthems, four of which were accompanied by a small string orchestra. Dr. Basil Harwood played on the organ Fantasias in D minor and C, a Fancy for double organ, and the Fantasia of Four Parts.

At St. Mary's Cathedral, GLASGOW (May 25), Mr. John Pulein gave an organ recital, playing a Voluntary in D minor, Ayre, Courante Cromatique, three Allmans, Fantasias in C and A minor, Galliard, and a Fancy for double organ. The Cathedral Choir sang six anthems.

At ST. PAUL'S CATHEDRAL (June 8), the selection comprised the Magnificat in F and seven anthems. The Spencer Dyke String Quartet and a small string orchestra from the Royal Academy of Music played Fantasias, and accompanied certain of the anthems; and some Voluntaries of Gibbons were played on the organ.

At HEREFORD, the Cathedral Choir sang on June 5 and on subsequent days eleven anthems and the Service in F; also the Voluntaries in A minor and D minor were played. On June 14 the Precursor preached a special sermon on Gibbons's life and influence.

At the celebration in CANTERBURY CATHEDRAL (June 5) the Cathedral Choir and the Choir from the Chapel Royal joined forces, the service being ordinary evening prayer, with the anthems 'Almighty and everlasting God,' 'Hosanna to the Son of David,' and 'O clap your hands.' The choir then proceeded to Gibbons's monument, where a special hymn was sung to his tune 'Canterbury.' The Voluntaries were by Gibbons. (This service was broadcast.)

The CAMBRIDGE University Musical Society celebrated the event in King's College Chapel on May 31 (Whit-Sunday), singing four anthems and five motets; Mr. Bernhard Ord

played two groups of pieces on a harpsichord, and five pieces for strings were also included. Dr. Cyril Rootham conducted.

At NEWCASTLE CATHEDRAL (June 15), the choir sang at Matins the anthem 'Great Lord of Lords' and the Te Deum in F, and at Evensong the Magnificat and Nunc Dimittis in F; and four anthems. On the following day a special musical service was held, the programme being made up of seven anthems, eight Fantasias for strings, and two Organ Voluntaries. It should be added that the programme contained, in addition to notes on some of the works performed, a chronological list of the chief events in Gibbons's life, a summary of his compositions, and a bibliography of the Tudor period.

At INVERNESS CATHEDRAL (June 5) the event was celebrated by a programme of music chiefly by Gibbons and his contemporaries, with some later organ items by Thomas Adams, John Stanley, and Stanford (Prelude on Gibbons's 'Angel's Song').

At SOUTHWARK CATHEDRAL (June 15), Evensong was sung to Gibbons in F, after which a recital of his choral and organ music was given, along with an address by the Rev. Dr. E. H. Fellowes.

At LIVERPOOL CATHEDRAL (June 5), a special Evensong was sung, the music comprising the Magnificat and Nunc Dimittis in D minor, 'Hosanna to the Son of David,' and several of Gibbons's hymn-tunes.

At NEWBURY Parish Church (June 6), under the auspices of the Berkshire Organists' Association, a special service was held—Evensong with music by Gibbons, and an organ recital by Mr. B. Ramsay, who played three pieces by Gibbons and Stanford's Three Preludes on Gibbons's Tunes (Song 22, Song 24, and Song 34).

The ORIANA SINGERS gave a Tercentenary Concert at Æolian Hall (June 5), singing six anthems and four madrigals. Mr. Charles Woodhouse led a string sextet in three string pieces, and Mr. Bernhard Ord gave two groups of harpsichord pieces. Mr. C. Kennedy Scott conducted.

At TRURO (June 9), a special service was held in the Cathedral, the music-list including three anthems, two organ voluntaries, two string pieces, and a hymn-tune by Gibbons; also the Byrd Sestet for strings.

At many churches the Tercentenary has been observed by the inclusion of a work by Gibbons in the service lists of a period spread over several weeks.

Now that the celebration is over it is to be hoped that Gibbons's memory will be kept green by a regular inclusion of his best work in the music-lists of cathedrals and churches. Commemorative programmes are apt to include some items that are not in the first flight, and there is the further drawback that a recital consisting entirely of works by Gibbons or any other composer of the period is likely to become monotonous; it may repel rather than attract the average listener. Such music has its best chance of due preparation by the choir, and of appreciation on the part of the listener, when it takes its place in the music-lists as a regular constituent.

## COVENT GARDEN OPERA

### THE GERMAN SEASON

The international season at Covent Garden began with a month of German opera—Wagner and Strauss. The latter's 'Rosenkavalier' set the ball rolling on May 8.

When this piece was revived last year Londoners had generally forgotten what a good entertainment it is. So much of Strauss falls flat nowadays, but not this elaborate baroque musical comedy, which contains action, tunes, spectacle, and every chance for the display of good voices and amusing acting. The one thing against the opera is its enormous length; but as a set-off against that was the excellence, indeed the positive brilliance, of the performance, by the same artists (mostly Viennese) as last year. 'Rosenkavalier' is a 'period piece,' and that is indeed enough to attract an age in which every one collects. Hofmannsthal's libretto is a little museum of 18th-century Viennisms. It is licentious, but in that it does not quarrel with the tastes of 1925. Strauss's music does not, of course, belong to the period, but it nevertheless matches extraordinarily well: for the art of Richard Strauss—sumptuous and gaudy,

amusing, extravagant, and grossly frivolous—is in the very spirit of the baroque period. It is Wagnerism in decadence, but let us not be so priggish as to deny the charm of the arts of the decadent periods. Only too much of it can be a bore, and we are glad that not all the churches at Venice are Jesuit churches, and that there are tombs of earlier dates than John Pesaro, in the Frari. When the time comes—long distant, we all hope—for the building of Strauss's funerary monument, that monstrous tomb, or Bertuccio Falier's, will be a suitable model.

As an example of a misapplication of the baroque style we were given this season, after a lapse of many years, 'Elektra.' Here the extraordinary wastefulness of the means employed made a depressing effect. There are moments in which it was indicated that Strauss, if he had not been distracted by an itch to assert the very vulgarst sensationalism, could possibly have written a good 'Elektra.' But the thing as it stands is really bad. Here Strauss took the wrong turning, and it is a pity some friend could not have told him so before he began his half-crazy labours on the subject. It was the wrong subject for him, for the only sort of subject with which Strauss really is safe is one which allows of rather brutal splendours, and excuses by its own nature any lapses of taste. 'Elektra' with its flux of yearning music and its crazy din, comes near the ridiculous.

Both these operas were conducted by Bruno Walter, who had a magnificent orchestra under him. The first performance of 'Rosenkavalier' had not quite the fine finish of last year's, but nevertheless so beautiful an accomplishment is rare in any opera-house. The women were Mesdames Lotte Lehmann, Delia Reinhardt, and Elisabeth Schumann, and the matchless picture of the abominable old baron was again due to that ripe artist, Richard Mayr.

Madame Gertrud Kappel sang as Elektra. She had evidently decided not to damage her larynx for the sake of an ephemeral sensation, and who can blame her? Madame Olczewska sang as Clytemnestra—an extremely clever performance on the approved lines, no doubt, the House of Atreus having been moved to Vienna and turned into an institute for diseased lunatics. She looked frightful, did this normally pleasing person, and uttered frightful whoops of demented laughter.

### WAGNER

Of 'The Ring' we were given no more than 'The Valkyrie,' but to make up there was a revival of 'The Mastersingers,' always a gigantic undertaking, and also of 'Lohengrin' and 'The Flying Dutchman,' all of them operas difficult to produce by a company so hastily assembled and so soon to be dispersed. 'Tristan,' which was the first Wagnerian opera of the season, is an easier enterprise, when you have engaged the two best singers and the best conductor and orchestra available.

This 'Tristan' was rather unlucky, in spite of Bruno Walter, and of unusually strong artists in the secondary parts (Mayr, a wonderfully interesting Mark; Madame Olczewska, an original and vivid Brangäne; Friedrich Schorr, a powerful Kurwenal). The Isolde (Madame Kappel) was certainly competent; but the Tristan was a complete fiasco. As he was afterwards reported indisposed, and was seen no more, there is no need to name him.

The inferiority of the German tenors was indeed a peculiarity which did not diminish as the season went on. In 'Lohengrin,' by the side of the moving Elsa of Madame Lehmann—as beautifully composed as any operatic representation of our day—there was the disillusionment of a hopelessly prosaic tenor (Fritz Perron), a singer who for the expression of romantic wonder offered the substitute of a glassy self-complaisance. Vocally he got through the part decently, though his tone was never far from a nasal twang, but it was not singing in which one could take pleasure for its own sake.

Then in 'The Valkyrie' an acquaintance of last year reappeared in the Siegmund of Fritz Soot. A certain awkward exaggeration in his first entrance as the wounded hero made a jarring effect, and in spite of good intentions this Siegmund was never quite good enough. Mr. Soot's best effort was in the little tenor part in 'The Flying Dutchman,' in which he could properly bluster without need of any of the reën-

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ments. But again as Walther in 'The Mastersingers' his well-meaning, but undistinguished, presence was detrimental. Better Walthers than he have found it difficult to avoid the appearance of fatuity in some moments. This Walther was unaware of the danger. At a later performance a newcomer, Adolf Lussmann, was tried—a respectable singer, but not of an eminent rank, lacking the vocal style to do justice to Walther's music.

'Lohengrin' and 'The Mastersingers' both deserve a new Covent Garden dress; but the enterprise of performing them at all was, in the circumstances of 1925, considerable, so it would perhaps be unkind to insist that the grand scenes were a little dowdy. It could hardly be disguised that the chorus was a makeshift.

But there were delightful and memorable things. We shall not soon forget Pogner's speech to the Guild as uttered by the admirable Richard Mayr. What a model! With such an artist among them it is odd that these excellent German basses and bass-baritones are not still better. Every phrase of Mayr's is perfectly judged, and he finds no need to underline words by spitting or snarling—habits of some of the best of his colleagues.

Friedrich Schorr overdoes many initial consonants, and will upset the balance of a phrase to make sure that the slowest wits in the house have heard what he said. It is true that exaggerated consonants get their reward afterwards in the crush-room. 'How wonderfully clearly these German singers pronounce their words!' say those who seem to like to have words thrown at them like stones within a snowball. Mr. Schorr's Wotan was, all the same, very noble and rich. His Sachs received many compliments, but it was disappointing if one looked for a distinguished Sachs. This one was a petty bourgeois with all the rest of the Guild. A great Sachs convinces us that the people are right when they single him out for special homage. This Sachs was, to start with, obviously ill at ease in an uncouth costume which certainly did not belong to him or the part. Now a Sachs who is ill at ease is an anomaly. Strong in his natural superiority, Sachs is always at ease. He faces with perfect equanimity both the spiteful Beckmesser and his social superior, the tiresome Walther. He is not flurried in his charming dignity—not even when Eva proposes to him. Well, this capital and worthy singer put in the place of the distinguished Sachs a commonplace, overdressed, and rather fussy person.

Now Eva was perfectly charming—or, rather, both Evas were. For first we saw Madame Lehmann, and a few days later Madame Schumann. German women singers are surely better than of old. Another was the Senta—Madame Frida Leider. She was an intense Senta. In fact, 'The Flying Dutchman' was generally taken with intensity. Every one but Daland (Mr. Mayr) was singing as though to impress on us that out of this innocent music all 'The Ring' was to come. Daland, of course, stood on one side, humorously not knowing a bit what all that solemnity was about. There was a fine, sombre Dutchman (E. Schipper, who also did well in other parts, such as Telramund).

Several other singers deserve a word, such as the clever Beckmesser (E. Habich), who is to be thanked for avoiding all superfluous fooling. The King in 'Lohengrin' (Otto Helgen) had a voice of huge volume, with which he was inclined to roar. Emanuel List was a useful Hunting. Madame Bella Paalen sang Magdalena and such-like parts uncommonly acceptably. A number of our B.N.O.C. singers had minor shares, including, in 'The Mastersingers', Messrs. William Anderson, Dennis Noble, Parry Jones, William Michael, and Philip Bertram.

One could not but be impressed by the assurance the German singers possessed in their knowledge of their parts. In this direction conscientious labour could not have gone farther.

C.

Dr. Ernest Walker has resigned the direction of the Balliol Concerts, Oxford. He has managed these well-known music-makings for about twenty-five years—almost since their inception, for they were started by John Farmer thirty years ago. Dr. Walker's successor is Dr. W. H. Harris, of New College.

## 'HIAWATHA' AS OPERA

Half opera, half pageant, would be a better description of the recent Albert Hall performances of Coleridge-Taylor's 'Hiawatha.' The dramatic quality was there, but necessarily some passages were of the nature of narrative. The chorus took a part in the scheme altogether disproportionate to what is usual in opera, and the movements of masses of people against a background of mountain scenery bulked largely in the impression made upon the audience.

Taking the chorus first (the Royal Choral Society) it may be said that their singing—dispersed as they were over the huge arena, and unprovided with music copies—was admirable. The Royal Albert Hall Orchestra, on the non-platform side of the arena, accompanied. Dr. Malcolm Sargent had the difficult task of conducting these forces, and carried it through very effectively (on two occasions Mr. H. L. Balfour conducted). The soloists were varied upon different occasions during the fortnight's daily performances. The Hiawathas were Horace Stevens, Frederick Taylor, and Harold Williams; the Minnehahas, Ruth Vincent, Phyllis Kelly, and Mavis Bennett; the Nokomis, Elizabeth Mellor, Anita Desmond, and Constance Groom; the Chibiaboses, Frank Webster, Horace Vincent, Hubert Carter, John Booth, William Boland, Edward Leer, and William Heseltine—and so on! One actual American Indian took part, Os-ke-non-ton, in the part of the Medicine man.

The production of such a huge display and the marshalling of the large forces was a great credit to Mr. T. C. Fairbairn. Some few changes and additions to the music of the 'Hiawatha' trilogy were needed, and these were undertaken by Mr. Fairbairn, Mr. H. Coleridge-Taylor, and Miss Kathleen Maxwell. It will be recalled that on a previous occasion 'Hiawatha' has been given in this form at the Albert Hall.

P. A. S.

## OXFORD:

### CHRIST CHURCH QUATER-CENTENARY

From King Henry VIII. to Peter Warlock the path of music winds deviously for four centuries. Christ Church, Oxford, which celebrated its quater-centenary in June, reviewed the part it has played in British music by a concert in Eights Week (May 23), consisting entirely of music by musicians who were either connected with the Cathedral or were members of the College. Many famous names appeared in the programme, including the two already mentioned. Richard Edwardes was represented by his famous madrigal, 'In going to my naked bed,' and the less well-known 'By painted words.' Three of Giles Farnaby's harpsichord pieces were played on the pianoforte by Mr. C. V. Pilkington, a present undergraduate, and a Sonata of Dr. Crotch by Dr. Henry Ley, the present organist, who appeared also as a composer in the song, 'The Lake Isle of Innisfree.' Sir Frederick Gore Ouseley, who re-established musical studies at Oxford and founded St. Michael's College, Tenbury, was a graduate of Christ Church. Dr. Corfe, Dr. Harford Lloyd, and Dr. Basil Harwood, were all organists of the Cathedral, and were represented in the programme, Dr. Harwood playing the pianoforte part in a Trio of which the violoncello part was played by his son, a present member of the House. The famous rounds, 'Great Tom is cast,' by Matthew White (1600-70) and 'O, the bonny Christ Church bells,' by Dean Aldrich (1647-1710), were unusual numbers in a concert programme. The last-named composer was the collector of the fine musical library which belongs to the College, and wrote an amusing Catch, sung with lighted pipes, called 'Ode to Tobacco.' All the performers were connected either with the Cathedral, the Choir School, or the College. Among the names which occur in the roll of Christ Church musicians, but did not appear in this particular programme of Christ Church music, are those of the late Gervase Elwes, Dr. Adrian C. Boulton, and the Bishop of Ripon.

F. S. H.

## London Concerts

### THREE COMPOSERS

Henry Eichheim, Ildebrando Pizzetti, and Maurice Ravel, took active part in the performances of their new compositions given at the American Women's Club at the invitation of Mrs. Frederic Shurtleff Coolidge, who had commissioned from each of them a piece of chamber music. Pizzetti, whose work was the first on the programme, provided a Trio for pianoforte, violin, and 'cello; Ravel a 'Chanson' for voice, pianoforte, flute, and 'cello; Eichheim some 'Oriental Impressions' for a small orchestra with a large percussion department. The choice of form and instruments is typical of each composer. Pizzetti's Trio expresses in a new idiom thoughts and ideas which have ever been connected with music. Ravel, in the 'Chanson,' dots the *r's* and crosses the *e's* of a somewhat childish text with great skill. Eichheim, whose 'Impressions' came last, is content with a traveller's tale—or rather a globe-trotter's—for his music does not breathe the spirit of adventure, of perils, of romance, but of robust health and of profound content.

Thus, in a way, we had the contest on the Wartburg enacted all over again by modern bards—the theme being chamber music. The Italian champion spoke for the old state of things, for law and order. He maintained that music means emotion, and that its value is to a large extent that of the depth and sincerity of the emotion. The conventions of form established by long custom are for him not a fashion that has gone, or a barricade to protect last-ditchers, but the outcome of development—something to be improved and enlarged, not to be swept away thoughtlessly. And he showed that it is still capable of being strengthened or, at least, modified, by calling to his aid the reserves of Italian folk-song—not 'Funiculi-funicula' (the characteristic Neapolitan canzonetta made in London), but real folk-song as old as the race, and perhaps older.

He was answered by the French champion, who held that one piece of music is as good as another, and perhaps a—better. A song for your Trio, says M. Ravel in effect, and above all things let us have liberty. There must be liberty to do whatever one wishes, for the creator of music is above his time; liberty to choose any form, any medium; liberty to use music for the purposes of wit and satire; liberty to ignore her limitations, and to push on ahead at all cost. There must be no boasting on the part of consonances that a sense of rest and of conclusion is their privilege. Until this is recognised, he proposes that consonance be banished, and he concludes by maintaining that the only way to progress is to make the people 'sit up and take notice.'

After these two stalwart champions, the representative of young America seemed a little vague. His idea appeared to be that progress can be obtained by opening our mind to the impressions of foreign places and people, and travelling about—which in these days of conducted tours is not so difficult a matter as it was wont to be. Under the ægis of Dr. Lunn or Mr. Cook's sons, the gong of a Japanese temple will be associated with other spiritual exercises than grace before meat.

It need hardly be said that the competition was very interesting. Neither marks nor laurels were awarded to the winner, and every one of us went home sure that his particular favourite had come out top.

B. V.

### THE LATVIAN CHOIR

After the male-voice Cossacks, the mixed-voice Latvians, from Riga, where they have been trained by M. Theodore Reiters. This is no virtuoso instrument, but a gathering of human beings gifted with pleasant but by no means wonderful voices, and well instructed in choral ways and means. To use a homely comparison, they would figure with credit in the chief class at Blackpool, but to do so they would have to improve their repertory. Latvian composition—we heard the work of seven composers—is still working at the vein from which Smart and Leslie drew the ore.

M.

### E. J. MOERAN'S CONCERTS

Thanks to Mr. E. J. Moeran the last weeks of the spring musical season in London contained something worth hearing and discussing. Mr. Moeran's three chamber concerts at Wigmore Hall gave us the following works:

May 23.  
 Quartet ... .. Debussy  
 Pianoforte Quintet ... .. Arnold Bax  
 Quartet ... .. E. J. Moeran

June 7.  
 Motet for string quartet ... .. R. O. Morris  
 Fourth Quartet ... .. Bernard van Dieren  
 Song-cycle, 'The Curlew' ... .. Peter Warlock  
 Pastoral Fantasy for string quartet ... .. Arthur Benjamin

June 13.  
 Pianoforte Trio ... .. E. J. Moeran  
 Two Poems for violoncello and pianoforte ... .. Hugo Anson  
 Song-cycle on Poems of Thomas Hardy ... .. Hubert Foss  
 Pianoforte Trio ... .. John Ireland  
 Sociable songs, &c.

The Debussy Quartet is happily always with us. No doubt it was chosen for the sake of the Brussels Quartet, which deserved a fling on its own. Of all the other instrumental works the Quintet of Bax is the one that the present writer most desires to hear again. It was no less a problem for ear and mind than the other works, but it held the regard by its prominent leading ideas, by its positive language, and by seeming always to spring from something within itself. Luminous music, beside which the Quartet of Mr. Moeran shone with a pale light. Mr. Moeran has been accused often enough of his quasi-folk-song tunes and moods. They are nothing to his discredit. If they are the musical *milieu* in which his spirit floats, it is natural that his music should be infused with them. It is more important that the Quartet is thoroughly good quartet-writing. Curious that the Trio of the third concert was not good trio-writing. Approach to its music was barred by chords that ever grew rankly upon the pianoforte score. The listener was constantly being brought up against this barrier—this and a good deal of over-urgent writing for the strings—that made it difficult to get at the root of the music. Not all of the Trio was open to this complaint.

The Motet of R. O. Morris is so called because it borrows the idiom of classical counterpoint, and might just as well borrow one of its favourite titles. In this neat and pleasant work we can hear Mr. Morris dropping a hint: '16th-century counterpoint was never worked out to its destiny on instruments. Let us take it up where the 17th century dropped it. Here is a start, with a string quartet. Just a few quiet liberties are taken to set the ball rolling.' The Motet is understood to be one of three in which Mr. Morris proceeds on similar lines.

The toughest problem of these concerts was Bernard van Dieren's Quartet. The new counterpoint as devised by Mr. van Dieren has every good quality but beauty. The listener's appreciation of it depends on the readiness of the ear to dispense with the soft ways of Bach and Beethoven and to draw pleasure from strong lines and fine clashing. Mr. van Dieren puts the question more compellingly than most of the composers who are pursuing this new path of musical discovery. His asceticism goes so far as to banish the violoncello on account of its lusciousness and sentimentality, and to substitute the double-bass. But in any ordinary string quartet the violoncello is not wholly engaged in being voluptuous. It spends as much of its time in making chords or collections of sounds come roundly to the ear, and this it does far better than the double-bass, and quite unobtrusively enough.

'The Curlew' was thoroughly well performed by Mr. John Goss and a group of well-known string and wind players. It simply asked one to sit back and receive the impression of its exquisite melancholy half-tones and its art of vocal line. The Quartet of Mr. Benjamin was handily made, but not conclusive.

The third concert was a trial for Mark Tapleys. One could emerge jolly from a festival of King Lear, Götterdämmerungen, Edgar Allan Poe, and Bax Symphonies, for the seamy side is enjoyable when it is finely handled. But these three earnest young men were rummaging among dark things and had failed to make an artistic synthesis of their discoveries. Mr. Moeran's troubled elaborations were succeeded by Mr. Anson's acidities. These make original music, no doubt, but they hurt a little and remained too long. The hint of Eastern connections in the titles of the poems did not pull the whole effect together. Then came Mr. Foss, composer to Thomas Hardy, whom he treated a little cavalierly. His music was not an offer of artistic ensemble, but an offer to complete the dire pictures which Hardy had half-drawn. Hardy clothed his grim thoughts in beautiful language. Not so Mr. Foss, who tore the clothes from tragedy, and the flesh as well. Let music give us the inner spirit of a poem, but not the inner skeleton! A genius might persuade us to believe in X-ray music, but Mr. Foss's musical vision is not as yet sufficiently penetrating, which is no discredit to him. The Cathedral Male-Voice Quartet assisted Mr. John Goss in a difficult task. M.

## THE PHILHARMONIC CHOIR

The Philharmonic Choir brought its season to an end on May 21 with a programme the like of which this choir, and this choir alone, gives us. It contained a new work—'St. Patrick's Breastplate,' by Arnold Bax—and a resuscitation—Sir George Henschel's Requiem Mass. Good material this, with a moral in its contrast. The dashing young cavalier and the wise old commander, the hare and the tortoise, if you like; you may draw what picture and what moral you please. It is certain that Mr. Bax's music was far the more 'attractive,' and that it would have done equally well for any other high-flown text, whether a Saint's creed (the Breastplate is the strength and protection of Christianity) or a heroic love-tale; and it is certain that the Requiem for orchestra, chorus, and four soloists was everything—in feeling, balanced form, instrumental and vocal style—that an exalted tradition asked of it.

Mr. Kennedy Scott conducted Mr. Bax's work and Brahms's Alto Rhapsody, sung by Miss Dorothy Helmrich. Sir George conducted his own music, at the age of seventy-five. How easily he asserted his wishes! How little fuss, and what authority! Will he come to Queen's Hall next season and give us, say, some Beethoven and Brahms? M.

## THE LONDON SYMPHONY ORCHESTRA

The season of the London Symphony Orchestra's coming-of-age has brought compliment wrapped up in criticism. It has been asserted that with many of the Orchestra's best players engaged at Covent Garden the concerts at Queen's Hall have suffered, particularly in the quality of the woodwind playing. The real London Symphony Orchestra, then, is unreplaceable.

This Orchestra may boast that it has known more conductors than any other and is ready to suffer them gladly. On May 25 it had M. Kussewitzky, an imperfect Mozartean in the G minor Symphony, a better servant of Beethoven in the Ninth. Four days later it was subject to M. Sokolov, of the Cleveland Symphony Orchestra, U.S.A., in Bach, Chausson, Stravinsky, Schubert, and Ravel, and to M. George Enesco in some bright orchestral scoring of his own. A week later, for M. Sokolov again, they straightened out the much contorted fifth Symphony of Tchaikovsky and made what they could of a tedious and un-Virgilian 'Pagan Poem' (after Virgil) by Charles Martin Loeffler. M. Sokolov is not one of those tyrant conductors who take an orchestra where they will, nor is he one of those amiables who follow an orchestra. He hovers between the two, which must be a little unsettling.

Then came the anniversary concert, on June 9, under two conductors—Kussewitzky and Elgar. The programme was that which Richter conducted on June 9, 1904:

Overture—'Die Meistersinger' ... ..	Wagner
Suite in D ... ..	Bach
Overture—'The Magic Flute' ... ..	Mozart
'Enigma' Variations ... ..	Elgar
Hungarian Rhapsody in F ... ..	Liszt
Symphony in C minor ... ..	Beethoven

This is still a good programme. The concert was in the afternoon, and the orchestra, at full strength, played magnificently. As we go to press the Orchestra is being delivered into the hands of a lady—Miss Ethel Leginska. M.

## THE CAPETOWN ORCHESTRA

It is distressing to hear that the Capetown Orchestra has greatly curtailed its stay in this country, and has returned home with a sense of defeat. Artistically there has certainly been no failure, and if financially there has been such, it has been due partly to the fact that in the heart of summer Londoners do not pine for orchestral concerts. They flock to opera because it is, roughly speaking, the only time opera is presented to them, but orchestral music they have had the opportunity for hearing during the long winter and spring, and they are little likely to crowd into orchestral concerts in late May and June, especially when the orchestra is a small one, and, however competent, certainly in no way superior to the orchestras they are accustomed to hear. If Mr. Heward had brought some novelty—say, an orchestra of Kaffirs and Basutos, playing some strange kind of African Jazz—he might have succeeded; but a small edition of a normal European orchestra could not be expected greatly to attract.

The orchestra, as heard in London, comprised forty-five players, all of them personally well-equipped and all of them very responsive to their conductor's quiet but authoritative direction. The programmes given were eclectic, and included some music that is comparatively little heard. The programme of a concert at which the writer was present was as follows: 'Mastersingers' Overture, Wagner's 'Dreams,' a 'Fugue-Sonata' for strings by Victor Hely-Hutchinson, Franck's 'Les Eolides,' Dvorák's 'Symphonic Variations on an Original Theme,' Wolf's 'Italian Serenade,' Delius's 'On hearing the first Cuckoo in Spring' and 'Summer Night on the River,' and Haydn's third Symphony, in E flat.

This was a big afternoon's entertainment; too big, perhaps, for a normal audience, but its variety and the excellent playing it received did much to carry it through. The Æolian Hall is, however, too small for a force of forty-five. Inevitably the brass 'comes at one' there, and the finest blend is hardly possible. If the orchestra could have been heard in Queen's Hall it would have been a great advantage.

A few words must be said of the one absolute novelty of the programme—the 'Fugue-Sonata.' It consists of three movements, each of them a fugue. The contrast between the movements is sufficient, and the work does not pall. The first movement is vigorous, the second slow and expressive, and the last almost jocular. The whole experiment is very ingeniously and successfully carried out. Mr. Hely-Hutchinson is the son of a former Governor of the Cape. He was educated at Eton and the Royal College of Music, and is now a professor at the South African College of Music. Before he was in his tenth year he had published, with Messrs. Novello, a sixty-page volume of compositions of very varied character, a counterpart, in its way, of the volume of the compositions of the youthful Mozart, written at Chelsea during his visit to this country in 1764-65. P. A. S.

## SINGERS OF THE MONTH

Miss Ruby Helder, who sang at Wigmore Hall, is called a tenor, and so indeed she struck one. It was not a contralto voice. Shutting one's eyes, one could only imagine that a man was singing. This is a real oddity. Miss Helder has added to nature's peculiar gifts of compass and quality the typical mannerisms of a tenor. The programme was serious, but the musical interest could hardly survive against the freakishness of such a singularity.

Mr. Richard Crooks, a tenor new to London, excited lively hopes by his singing at Wigmore Hall. At times he used the lightly pencilled tone and the careful phrasing of a lyric singer. Then he would suddenly expand and warm to a truly dramatic style. His high notes are extremely fine—well-established and full of resonance. One felt he had instinctive breath control, but the middle of his voice needs much more development.

Mr. Mark Raphael, at Wigmore Hall, sang Roger Quilter's cycle, 'To Julia,' and some Schumann and Brahms. This singer is not one of those who attract notice by any aggressive display of natural gifts. He has hardly the means to do so, in the first place, and in the second he has the good taste not to try. Good taste is, indeed, his great merit, and it is manifest in his diction and in his sensitive gradations of tone. This quiet, pleasant art of his wins a sympathetic attention.

The soprano, Madame Dusolina Giannini, who was praised here last year, came back and sang again at Queen's Hall. Her voice is brighter and bigger, and her highest notes in particular better even than before. These top notes have a quality that give the ear a sensuous pleasure. The singer certainly did not begin her recital well, but she may have been nervous. She narrowed her vowels and repressed the flow of her phrases. With 'Non so più' she was herself; it was bewitchingly sung, and one's faith was restored. She calls herself a dramatic soprano. Is not this a mistake? When her singing flows in a light and seeming careless lyrical way she is at her best. She is at her least good when, with hunched shoulders and indifferent breath-control, she seeks to impart heavy dramatic emphasis.

Mr. John McCormack gave two Sunday afternoon concerts at the Albert Hall. Again we had to admire his very complete technique and his command over all shades of expression but the very fiercest. He is a specialist, and obviously a highly self-conscious specialist, in the art of uttering sweet sounds and elegant phrases. It is all too calculated to be able to thrill the listener, but it does eminently succeed in charming. He makes more of the 'ah' vowel than do most singers, and he never by any chance alters a double vowel. All his words, in all the languages he sings, are wonderfully clear, but it is obvious that Italian is his foundation. His Italian is more natural than his German or English. Indeed, his punctilious English sounds like that of a highly cultivated foreigner. His 'ee' is a shade too bright, and 'your' he makes 'yoor.' Mr. McCormack is above all a nearly faultless singer of small things. Exquisite, indeed, was his performance of Granville Bantock's setting of Blake's 'Never seek to tell thy love,' which probably sent many hundreds hurrying the next day to the music shops for the song. The programmes included a good deal of Irish folk-music, in which his compatriots much admire him—curiously, since his always elaborate and sophisticated style is not really the thing for folk-music. The programmes were good, and made one revise one's memory of Mr. McCormack as a mere singer of shop-ballads.

Miss Phyllis Archibald sang at Æolian Hall, and is to be congratulated on a great advance in her art. In operatic excerpts her big and beautiful tone had full play, and it is to be wished that she could make the operatic stage her career. At its highest emotional pitch the voice was never harsh, even though it was still at times a little unsteady.

Miss Dorothy Moulton, again, is a singer who has remarkably improved. At Æolian Hall she sang an admirably composed programme, and it was nearly as well interpreted as chosen. The singer's *legato* was much firmer, and her intonation practically irreproachable. There were, too, various graphic little touches in her singing such as had not been observed before.

Miss Florence Easton (soprano) sang at Queen's Hall, and at once impressed by the inflexibility of her production. Her singing was a trifle inflexible in Mozart's 'Deh, vieni!' and in Brahms's 'Feldensamkeit' poetry was missed. But in Schumann, Wolf, and Strauss, she showed how well she could sing. Wolf's song about the mouse-trap was especially good—humorous and light. In ascending phrases, Miss Easton was inclined to press too heavily on her tone, with the result that the voice grew harder as it rose. In an English song we heard 'hond'

for 'hand.' Her choice of modern English songs was poor. Miss Easton has been living in America. There, apparently, only the feeblest forms of modern English song-writing have penetrated.

Miss Dorothy Smithard gave a concert with orchestra (Sir Henry Wood's) at Queen's Hall. The interesting programme included some Wolf songs newly scored by Sir Henry. The singer is hardly yet up to such an occasion. She was no doubt nervous, but the fact remains that the scale of this concert was absurd for a beginner with a very small voice. Except in some of the smaller songs she was ineffective. Yet it is possible that in more intimate surroundings there would be something more to say for her. And when she has gone beyond her present stage of 'tightness' there may be found a voice more fitted to the Queen's Hall.

H. J. K.

## Competition Festival Record

### MARKING SHEETS

Those who remember the bitter controversies raised by the systems of marking which prevailed before the British Federation of Competition Festivals took the matter in hand and provided a system conducive to the greatest good of the greatest number, will hesitate before re-opening the question. And, indeed, the systems evolved for vocal solos, instrumental solos, and vocal ensembles are all that could be wished, and have stood the test of experience well. The only marking sheet which I never see without misgivings, is that reserved for instrumental ensemble—orchestras and quartets. As a rule neither quartets nor orchestras include a pianoforte, yet under the heading of 'technique' the adjudicator has his attention drawn to the use and abuse of pedal. The sheet is used for instrumental trios or ensemble pieces, some of which may consist in part of players of wood-instruments. To them not one of the definitions of technique given by the sheet will apply, for these refer to bowing, fingering, and use of pedal. On the other hand, there is no means of discriminating between the three main branches of the orchestra—strings, wood, and brass. Such a plan answered well enough while orchestras consisted mainly of violinists; it does not answer in the case of a properly constituted orchestra such as we may meet with in time at all important festivals. It is with an eye to the future rather than to the present, that I would urge the necessity for reconsidering the present system of marks for instrumental ensemble. At present there seems to be an idea that orchestral players can be marked individually. Personally, I have never been able to follow the bowing and fingering of twenty or thirty players at one and the same time. And if I had succeeded in achieving such a feat I should not have known how to apportion due praise or blame. Surely not one of the subdivisions of technique meets the case. One cannot speak of the bowing and particularly of the 'fingering' of an orchestra, and convey a clear idea of its meaning.

On the other hand, there are lacunæ which ought to be filled. In the first place the correctness of the *tempo* should be acknowledged in the marking sheet. In the second, when there is a free choice of test-pieces, some marks ought to be given to competitors who submit to a more difficult test. These suggestions are not made with a view to adding to the many cares of the Federation, but rather to pave the way for future developments of orchestral competitions which no longer have played so lamentably modest a part in our festivals. If my personal experience is at all reliable as an indication of the present trend of things, the day when orchestral classes will be worthy companions of the choral classes is not very far distant.

B. V.

The BRIGHTON Festival, to which short reference was made in our last issue, had a successful beginning on May 14-16. The three-days' syllabus was well supported, and the large staff of adjudicators heard performances of far more than a beginner's standard. The best of the mixed-voice choirs, Clifton Road Congregational Church

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Choir (Madame Bessie Wood), had already made a name outside Brighton. There is talk of a six-day Festival next year.

**HULL.**—This year's Festival (May 19-23) was marked by its extension to five days, the elimination of money-prizes, and numerical success except in the choral classes. The adjudicators, Mr. Hugh S. Robertson and Mr. Ernest Fowles, pronounced it an artistic success. Two male-voice choir classes, for tenor lead and alto lead, brought one entry each. Three choirs sang Bateson's 'Sister, awake,' Reckitt's Choral Society (Mr. Percival Leech) being first. Flottergate Choral Society, Grimsby, won the principal challenge shield, the tests for which were Purcell's 'Soul of the World' and Bairstow's 'The Dawn of Song.' About thirty schools were represented in folk-dancing, and about fifty in singing, and this was the best feature of the Festival. An impromptu gathering of conductors was formed by Mr. Robertson, who gave them a little demonstration, and suggested the formation of a conductors' club at Hull.

At LYTHAM (June 10-13) Bach's 'Be not afraid' was the test for the chief mixed-voice competition. Nine choirs, all of good standing, entered, and a magnificent massed performance was in prospect. Five of them failed to attend, but the others—Blackpool Glee and Madrigal (Mr. H. Whittaker), Blackpool Orpheus (Mr. J. S. Warburton), Tolmorden Glee and Madrigal (Mr. J. Crowther), Accrington and Church Co-operative (Mr. J. Hallworth)—made an ample choir for the combined performance under Mr. Julius Harrison. In the competition they were placed in the above order. A fine assembly of male-voice choirs was headed by Manchester Orpheus Glee Society (Mr. G. S. Smith). Lytham upholds its twenty-five-year tradition as a choral centre.

The third NORFOLK Festival was held at Norwich on May 20-23. The entries have risen from 237 in 1923 to 315 this year—evidence of a widespread musical faculty that is still, probably, waiting to be fully revealed. A fair proportion of this entry list was represented by choirs. Thirty-six school choirs entered, and twenty-nine adult choirs. The proportion of pianists—over half the entries—was excessive. Vocal soloists numbered fifty-six. Dr. W. G. Whittaker said of the sopranos that they had 'sweetness and, generally speaking, a nice, smooth tone, but not resonance.' Conspicuous among the successes of the Festival were the playing of an amateur orchestra from Cromer and the singing of a male-voice choir from Lowestoft.

WHARFEDALE Festival, held at Ilkley, on May 20-23, was one of those that have agreed to the suggestion of the Federation and abolished money-prizes. First-, second-, and third-class certificates were awarded, and the winner announced. There was a considerable increase in the entries for string classes, solo and concerted. There were two string orchestras from Leeds, two from Bradford School, and two local orchestras. One class that gave particular enjoyment to all concerned was that for six-handed trios at the pianoforte, with an age limit of fifteen. As Mr. Geoffrey Shaw remarked, it was possible only to young people who took up little room. On the first day the winning choir was Cleckheaton Central (Mr. H. Bennett) in both mixed- and male-voice choirs.

At the PEOPLE'S PALACE, E. London, the eighteenth Festival occupied six evenings from May 12 to May 20, and two further evenings for rehearsal and concert. This Festival does not acknowledge the soloist, the nearest approach that it allows being a violin and pianoforte duet. Vocal trios and quartets offer a very popular form of competition, and one that seems to be encouraged and fostered among the members of choral societies. Thus All Hallows' Church Fellowship Choir, from the East India Docks district, conducted by Mr. E. G. Beck, sent in six mixed-voice quartets in one competition. St. James's, Ratcliffe, Choral Society (Mrs. Atherton Knowles), and Lipton Choral Society (Mr. Cecil Free) were also the source of quartets and trios. Each of these choirs was a competitor in the Intermediate Choral Society class, the last-named being the winner. In the chief choral class Stepney Orpheus Choir

(Rev. C. J. Beresford) stood at the head. There were in all fourteen classes for adult choirs, including, as usual, one for Mothers' Meetings. This brought in twelve entries. Choirs of Girls' Clubs and Girl Guides again arrived in great numbers. At the final concert the test-pieces were repeated by prize-winning choirs or the combined competitors. Miss Joan Elwes sang Bach, combined orchestras played the 'Prometheus' Overture, all joined in Dyson's 'Thanksgiving' and Bach's Cantata 'The Hundredth Psalm,' and the Duchess of Atholl distributed the prizes.

**NEWCASTLE.**—The Northern Tournament of Song (how much better a name than Eisteddfod!) ran a strenuous course from May 23 to 30. From an array of good things we mention especially the three solid days devoted to schools—infant, elementary, and secondary. Here was school singing that can hardly be bettered in any part of the country, and rarely equalled. We recall especially the sweet tone of the secondary schools and the infectious gusto of the best of the elementary. Sight-singing at Newcastle is public and compulsory, and the result of this courageous policy was seen in a very high standard, especially on the part of the choirs using Tonic Sol-fa. A notable feature was the time-beating by many of the choirs, even the infants keeping themselves as steady as little rocks by this simple but rarely-used expedient. The organization was highly efficient; it had to be with such crowds of children to manoeuvre in so inconvenient a place as the Town Hall—a byword for bad acoustics, ugliness, and poor accommodation. This Festival, by the way, is (we believe) the only one in which a large number of local professional musicians play a prominent part as directors. The general idea is that the profession must be kept out of festival management, because it is full of envy, hatred, malice, and all uncharitableness. Newcastle is a striking proof that professional musicians can not only dwell together in unity, but can pull together as well, with immense advantage on such an occasion as this. The principal choral prize was won by the Cecilia Glee Society, Middlesbrough (Mr. Gavin Kay), which was awarded full marks for its singing of Elgar's 'O wild, west wind.' Wearside Orchestra (Mr. Stanley E. Scott) again won its trophy without opposition. Newcastle's failure to send an orchestra against these players occasioned much comment.

**DEVON.**—This Festival (June 8-12) was divided as usual between Tavistock, Barnstaple, and Exeter, the last-named centre being allotted three days. On this year's showing one of these days might well have been given to Tavistock, where far more interest was shown. Solo classes were almost negligible in quantity and quality, and adult choirs were few—as was perhaps inevitable at so summery a date. But ample amends were made by the schools, elementary and secondary. Particularly good were the pick of the elementary schools at Tavistock, and the best of the senior secondary schools at Exeter. Sight-reading generally showed the tonic sol-faists well ahead of the rest—as usual. The public braved the heat-wave and turned up in good force at Tavistock and Barnstaple. At Exeter they succumbed, and stayed outside. No doubt an earlier date would suit both adult choirs and the general public, but apparently it would rule out some of the schools. We hope that if a change of date is contemplated the children's side will be carefully studied. So much excellent work is being done by the schools at all three centres that the future of the Festival may well be determined by it. Perhaps the solution lies in separating the adult and school sections.

The LEAMINGTON Competition Festival was held from June 18-20. Messrs. Plunket Greene, Harvey Grace, Julius Harrison, and Harold Samuels were the principal adjudicators, Mr. Grace and Mr. Harrison sharing the choral classes. A new section this year was a choral class open to choirs of village institutes in Warwickshire. Seventeen choirs entered, and the results were promising. Chief honours in the mixed-voice choirs went to the Coventry Choral Society, and for male-voice choirs to the Armstrong-Siddeley Choir, Coventry. The female-voice choir competition was won by Madame Gell's Ladies' Choir.

We have no space for an adequate reference to all the competitions that call for a place in this record, and we can do no more than mention even such important Festivals as that of HASTINGS, which occupied six days at the end of May; the STAFFORDSHIRE and BUXTON Festivals, of four days each; the second ISLE OF WIGHT Festival at Ryde, with three thousand competitors; the THANET Festival, at Ramsgate; NORTH AND EAST HERTS, at Hatfield; and many others. Among the smaller Festivals, one of the most successful was that held at BOURNVILLE, on June 13. It brought in thirteen male-voice choirs to sing Elgar's 'The Wanderer' and Bantock's 'Twilight tombs of ancient kings.'

We note that the promoters of the HALIFAX Festival are pluckily keeping their end up despite a lack of support surprising in so strong a choral centre. The syllabus for the next meeting (November 27-28) is before us, and shows a very interesting scheme and a capital standard in test-pieces. In the solo classes money-prizes give way to medals. We wish the executive had courageously adopted certificates. Sooner or later this kind of award will become general. After all, a medal is a poor trophy unless it be worn, and very few competitors care to bedeck themselves with such an ornament. On the other hand, a tastefully-designed certificate, neatly framed, disgraces no wall, whether it be of school, institute, or dwelling-house. The Halifax Secretary is Mr. J. E. Hoyle, 14a, Crossley Street. The syllabus pays a tribute to the memory of the late J. Weston Nicholl, a fine musician, and one of the founders of the Festival.

#### FESTIVALS IN SCOTLAND

GLASGOW Festival ran for over a fortnight, occupying sixty-seven separate three-hour sessions. Entries numbered 1,630 (representing about 14,000 competitors), viz.: 122 mixed, men's, women's, and church choirs; 109 school and junior choirs; fifty-four action song and singing game teams; forty-nine Scottish country dance teams; 587 solo vocalists; 386 elocutionists; 240 solo instrumentalists, &c.; and three string orchestras; four full orchestras; thirty vocal and twenty-five instrumental chamber music entries; and eighteen musical composition entries. The principal winners were: Mixed choirs: Perth Madrigal Society; Mr. Thorpe Davie's Choir, Glasgow; and Kilmarnock Lyric Choir. Male choirs: Cleveland Harmonic, Middlesbrough; and the Glasgow Police. Women's choirs: Stanwix, Carlisle; and Mr. Thorpe Davie's Choir, Glasgow. Junior choirs: Dumbarton Equitable Co-operative, and Grangemouth High School Former Pupils. School choirs: Onslow Drive, Glasgow; Dumbarton Academy, North Kelvinside, Glasgow; Park School, Glasgow; and Maryhill Industrial Girls' School, Glasgow. Folk-dancing: Elgin Street School, Clydebank; and Strathclyde School, Glasgow. String and full orchestras: Glasgow Amateur Orchestral Society. Solo singing: Festival diploma to Janet Battersby, Glasgow; Scots Song diploma to Alice Gray, Glasgow; honours certificate to Patrick Denny, Dumbarton. Violin playing: Festival diploma to Margaret Ludwig, Aberdeen. 'Cello playing: Maurice Westerby, Glasgow. Elocution: Festival diploma to Winning Rough, Glasgow; Scots diploma to Agnes P. Clingan, Grangemouth. The Festival diploma for pianoforte playing was withheld by Mr. Frederick Dawson, the standard reached not being sufficiently high, but some remarkable work was done in the pianoforte-playing 'memory' class. Outstanding features were the singing of Dumbarton Equitable Co-operative Junior Choir, which was praised practically without reserve by Mr. W. R. Anderson; the work of the Glasgow Amateur Orchestra, which greatly interested Prof. Bantock; the violin playing of Miss Margaret Ludwig; the 'cello playing of Master Maurice Westerby; and, not least, an action-song, 'The Hebridean Cockle-gatherers,' by the Glasgow Orpheus Juniors, which Prof. Bantock astonished us by finding lacking in spontaneity, but which we thought far and away the most lovely thing we have yet seen in this genre. Incidentally, the old heresy that choral singing is detrimental to vocal solo work was finally exploded by the fact that during the past two years three out of the four diploma winners in the solo classes have been Festival chorists. The fortnight closed fittingly on a Sunday afternoon with an inspiring

Hymn Festival, conducted by Sir Walford Davies. The same evening, Mr. St. John Ervine, one of the elocution adjudicators, discussing the power of the arts from the pulpit of Trinity Church, Glasgow, said that the Festival was doing more to elevate public morality than all the reformatories and gaols in Christendom!

EDINBURGH Festival occupied seven full days, and had 809 entries, viz.: 38 Adult choirs; 79 school, junior, action-song, and singing game choirs; twenty country dance teams; 237 vocal soloists; 205 solo instrumentalists; 179 elocutionists; twenty-two vocal and eleven instrumental chamber music entries; one string orchestra; and twenty musical composition entries. The principal winners were: Mixed choirs: Perth Madrigal Society; Grangemouth Select Choir; and Auchterarder Institute. Male choirs: Glasgow Socialist Choristers. Female choirs: Mr. Thorpe Davie's Choir, Glasgow. Church choirs: Pollokshields Parish Church, Glasgow. Junior choirs: Glasgow Socialists Junior Choristers, and Grangemouth High School Former Pupils. Vocal solos: Festival diploma to Nan MacKnight, Ardrossan; Scots diploma to David Duncan, Gorebridge; honours certificate to Agnes Dowdeswell. Elocution: Festival diploma to Elspeth Martin Scott, Edinburgh; Scots diploma to Betty Bartholomew, Edinburgh. In the school choir classes, North Berwick School had quite a number of wins to its credit. A good general standard was maintained in the instrumental classes, and Miss Waddell's orchestra of youthful players again did exceptionally well in the string orchestra class. Attendances were well maintained throughout the week, but the Saturday attendances were extraordinarily disappointing.

STIRLINGSHIRE.—This meeting, held at Stirling on May 18-23, was badly supported by the public, probably owing to the counter-attractions brought about by daylight-saving and fine weather. Solo entries were rather small, but of good quality, very promising form being shown by the junior vocalists as a body. The best work, however, was done by the school choirs, and first-rate it was. It set a standard from which adult musicians could learn much. The principal prizes in choral singing were carried off by Babcock & Wilcox Male-Voice Choir, Dumbarton (Mr. W. Grant), and Kilsyth Co-operative Choir (Mr. James H. Gibson).

The second Wick Festival (the most northerly in the Kingdom) had 270 entries, representing 1,400 competitors. Wide public interest was shown, and the standard of work was capital. Some remarkable results were achieved in the individual (under eighteen years) ear-training class, in which the winner, a girl, returned perfect answers in six progressively difficult, non-diatonic tests, after a close contest. Mr. H. S. Robertson, adjudicating, said that Wick could produce a team to do better ear-work, he thought, than probably any other district in the United Kingdom.

The fourth DUMFRIESSHIRE Festival, held at Dumfries, had a record entry of 292, representing 2,000 competitors. The best results were obtained in the school choir classes.

The three days' WEST LOTHIAN Festival at Linlithgow did well in its junior classes, but the senior classes continue to be disappointing, both in quantity and quality.

The Upper Ward of LANARKSHIRE Festival ran for three days at Lanark, and showed healthy progress.

At DUNDEE a difference has arisen between the Dundee Festival Executive and the local Education Authority, which threatens to nullify such progress as has already been made towards enlisting the interest of the general public and widening the scope of the Festival. As things stand, the Education Authority is insisting on continuing to hold preliminary competitions in the schools. From these the public is excluded, and the competitors are not given an opportunity for hearing each other's work. Only selected competitors are sent forward to the Festival proper. The result, it is said, is that the non-selected competitors, and their parents and friends, fail to take an interest in the Festival when it comes along. The executive officer of the Authority argues that if the preliminary contests for school children were not held, the Authority's active interest would become ineffective (we wonder why?), and this would react unfavourably on the teaching of singing in the schools. To the onlooker the attitude of the Education Authority seems quite incomprehensible.

The RENFREWSHIRE Festival and the MOTHERWELL and WISHAW Festival have lost, through death, the valued services of their hon. secretaries, Mr. J. M. Leighton and Mr. Thomas Rae respectively. Both were well-known public men in their districts, and had acted as secretaries of the Festivals since their inception.

#### FESTIVALS IN IRELAND

The COLERAINE MUSICAL FESTIVAL (May 19-21) showed no diminution of public favour, and the standard was good all round, especially that of the infants. Mr. Edgar L. Bainton was the adjudicator; he expressed his admiration for the Irish folk-song.

CARRICKFERGUS FESTIVAL (May 20-23) was also a success, the opening day being given to elocution, of which Mr. James Stewart was the adjudicator. In vocal and instrumental music Sir Richard Terry and Dr. Lawrence Walker were the adjudicators. Sir Richard stated that the standard of singing showed a decided improvement.

CO. WEXFORD FEIS (May 31 and June 1) attracted a large hosting of the Gaelic element. In vocal music the standard was tolerably good, but the instrumental section showed a falling off from previous years. The dancing entries were as numerous as ever, and proved very enjoyable to votaries of Irish dancing.

TYRONE CHORAL FESTIVAL was held at Strabane, under the baton of Mr. Alfred Forbes, and the singing of old Scottish psalm-tunes was much appreciated.

BIRMINGHAM.—At the annual orchestral concert given by the Midland Institute of Music on June 4, a performance of Laurence Powell's 'Charivari' was given under Prof. Granville Bantock's baton. Though some skill in orchestral scoring is shown, the work is too consciously imitative of several modern composers.—The small audiences which assembled to hear the Capetown Orchestra when it gave three concerts in the Town Hall were unworthy of the spirited efforts of this enthusiastic little body of players. The programme of the first concert included Haydn's E flat Symphony, No. 10, the 'Mastersingers' Overture, and 'On hearing the first cuckoo in Spring,' by Delius. The last-named was beautifully played, as were most works requiring delicacy of feeling and nuance. The programmes of the two succeeding concerts included solos on the xylophone and tic-tac.

BRIGHTON.—'The Golden Legend' was performed by the Brighton and Hove Harmonic Society on May 30—the Saturday of the Whitsun week-end—and drew a large audience to the Dome. Mr. Percy Taylor conducted.

BRISTOL.—The University Students' Male-Voice Choir, conducted by Mr. Arthur S. Warrell, gave an enjoyable concert at Colston Hall on May 25. Two 'Carnegie' works of Leslie Woodgate, Holst's Choral Hymns from the 'Rig Veda,' choral excerpts from 'Hugh the Drover,' parodies by Herbert Hughes, Negro spirituals, and shanties sung with the help of the audience all went to make a well-varied and unusual programme.

CAMBRIDGE.—One of the musical events of the term was the playing of the Brussels Quartet at a C.U.M.S. concert in May.—The Society also held a Gibbons celebration at King's Chapel on Whit Sunday, and gave an excellent May week programme—R. T. Woodman's 'Falmouth,' two movements of the Brahms Violin Concerto, with Miss Kathleen Parlow, Dr. Wood's choral variations on 'Come, lasses and lads,' and 'Scheherazade.'

HARROGATE.—The first symphony concert of the season was given on May 27. Mr. Basil Cameron had a full orchestra under his direction in Haydn's 'Oxford' Symphony, Holst's 'Japanese Suite,' and, with Mr. Angus Morrison, Beethoven's fourth Pianoforte Concerto.

HARWICH.—Bach's 'Sing to the Lord' was the principal task of the Harwich and Dovercourt Choral Society at its last concert of the season. A programme largely drawn from test-pieces studied for competition included the 'Meistersinger' Fantasia and Purcell's 'Soul of the World.'

HASLEMERE.—James Shirley's masque, 'Cupid and Death,' was produced by the Haslemere Orchestral and Madrigal Society on May 30 in the New Hall. The incidental music of Matthew Locke and Christopher Gibbons was given under the direction of Mr. Anthony Bernard.

HURSTPIERPOINT.—A vocal and orchestral concert was given by the College on May 23. The music included a Symphony in B flat by Haydn and selections from 'Die Meistersinger'; Parry's 'England' and Vaughan Williams's 'Linden Lea' were sung by the whole school.

IPSWICH.—Ipswich School Choral Society, of seventy-five singers, gave Parry's 'The Pied Piper of Hamelin' on May 20. The programme, directed by Mr. Stanley Wilson, also included Gibbons's 'The Silver Swan' and Walford Davies's 'Hymn before action.'

LEEDS.—At the last of the noontide recitals at Holy Trinity, Boar Lane, the Edward Maude String Orchestra played three movements, arranged by Julius Harrison from a Clavichord Suite by Domenico, three pieces from a Giles Farnaby Suite, and Sir Frederic Cowen's arrangement of Handel's Overture to 'Siroe.'

MANCHESTER.—The most important of the recent Tuesday mid-day programmes was that of May 26, when the Brodsky Quartet took part in the posthumous C major

## Music in the Provinces

EDINBURGH.—The Budapest Quartet played at Beisaid House School on May 19, the concert being open to the public. The programme consisted of Beethoven's B flat Quartet No. 6, Smetana's 'Aus meinem Leben,' and Schumann's A major.

BANGOR.—The activities of the music department of University College for the present session came to an end with the ninety-third College weekly concert on June 4. The programme included Trio-Sonata in D minor (Dr. Arne), Brahms's Trio in C major, Haydn's 'Bird' String Quartet, and violin solos, 'Hebrew Melody,' arranged by Achorn, and 'La Capricieuse,' Elgar.—At the ninety-second concert, given on May 28, the Bangor Orchestra, under the conductorship of Mr. E. T. Davies, gave an interesting programme which included Haydn's 'London' Symphony.—During the past session there has been a good deal of music-making at the College, including a performance of the 'St. Matthew' Passion and other choral works, three orchestral concerts by the local orchestra, twenty illustrated open lectures by Mr. E. T. Davies (the director), a miniature Folk-song Festival, a visit of the Hallé Orchestra, under Sir Hamilton Harty, and a visit from Sir Hugh Allen, who lectured on Bach. In addition there have been six chamber concerts under the auspices of the Musical Club.

BARNOW.—The Madrigal Society, conducted by Mrs. Bourne, gave an invitation concert on May 26. The singing touched perfection in di Lasso's 'Hark, hark, the echo falling,' Wilbye's 'Why dost thou shoot?' Elgar's 'Death on the hills,' Cornelius's 'Death, thou art the tranquil night,' and other works of the same high standard.

BEDFORD.—The Musical Society closed its fifty-eighth season on May 14 with a well-chosen programme, which Mr. H. J. Colson conducted. The choir sang Brahms's 'Death of Trencher' and Bantock's 'A Pageant of Human Life.' The orchestra played Parry's 'English' Suite and a Bach Suite in B minor for flute and strings.

Quintet of Schubert—unless it were that of a fortnight earlier when Mr. Frank Mullings gave a Hugo Wolf recital. The new Tudor Trio—Miss Kathleen Forster (violin), Miss Molly Wright (violinello), and Miss Annie Warburton (pianoforte)—made its début on May 25 in Beethoven's B flat Trio, Op. 97.

OXFORD.—In anticipation of the Christ Church Quatercentenary of June an eight-week concert on May 23 had a programme drawn entirely from composers who had been connected with the House or Cathedral. The list included Farnaby, Crotch, Basil Harwood, Peter Warlock, and King Henry VIII. Dr. Ley directed the concert.—Mr. Keith Douglas conducted the 'New World' Symphony and his own symphonic poem, 'Oxford,' at the Town Hall, on May 24.—A new cantata, 'Salve Caput Cruentatum,' by Mr. Fritz Benniche Hart, director of the Melba Conservatorium at Melbourne, was performed at Queen's Chapel, on June 14 under Mr. Maurice Besly.

SEATON.—The East Devon Orchestra, formed last autumn under the direction of Mr. Arthur Billingsley, is making rapid progress, and on June 5 gave a very satisfactory performance of Beethoven's fifth Symphony at the Town Hall, Seaton.

## Music in Scotland

DUNFERMLINE.—With a view to the further encouragement of local musical societies, and the fostering of amateur interest in music generally, the Carnegie Dunfermline Trustees, after consulting Sir Walford Davies, have established a Music Institute to serve as headquarters not only for local musical societies, but also for all people in the city with musical interests.

EDINBURGH.—At the fifth meeting of the Edinburgh Bach Society for the season, interesting works by Byrd, Monteverde, Schutz, and Bach were presented. Mr. Douglas Dickson was re-appointed conductor.—Miss Gladys Clark, the Edinburgh violinist, with Mr. Petrie Dunn at the pianoforte, gave the first of a series of three 'five o'clock' chamber concerts, the programme comprising Sonatas by Beethoven and Brahms, and the Vivaldi Concerto in G minor for violin.—A choir of three hundred boys from George Heriot's School gave a concert in Usher Hall, under the direction of Mr. W. B. Moonie. The choir, which sang folk- and other songs, would benefit greatly from a course of competitive festival work.—Sir Walford Davies addressed the Scottish branch of the Church-Music Society, and, referring to the proposed new 'Church Hymnary,' said that in choosing tunes to be handed down to our children high principle must be the criterion. We wanted to get back to the sturdy health of the common chord. A general purging of music was necessary, and Vaughan Williams and Holst were greatly helping to achieve this.—Mr. Herbert Wiseman, director of music to the Edinburgh Education Authority, addressed the Glasgow Business Club and the Edinburgh Rotary Club on the practical value of music in education and in industry.—The members of the Glasgow Society of Organists, and their friends, to the number of about a hundred, visited Edinburgh as guests of the Edinburgh Society of Organists, and inspected many of the principal church and cathedral organs there.

GLASGOW.—The conductors engaged by the Glasgow Choral and Orchestral Union for the Scottish Orchestra next season are Hermann Abendroth, Felix Weingartner, Emil Mlynarski, and Vaclav Talich. The only new-comer is Prof. Abendroth, from Cologne. Weingartner and Vaclav Talich both appeared with the Scottish Orchestra for the first time last season. Mlynarski came to Glasgow for several seasons before the war, and renewed his acquaintance with the city two years ago. Provisional arrangements were made with Herr Bruno Walter, but these ultimately fell through.—At the annual prize-giving of the Glasgow Athenaeum School of Music, which is stated to have more students than any other music school in the Kingdom, Sir Daniel Stevenson, who presented the

prizes, foreshadowed the early expansion of the Athenaeum School of Music into a Scottish National Academy of Music, at Glasgow. A proposal, initiated by Sir Daniel, to use the present Athenaeum school as the nucleus of a national school, substantially endowed, and to conjoin the Principals of the School with a Chair of Music at Glasgow University is rapidly taking shape.—At a municipal orchestral concert in Lynn Park, the Horace Fellers Orchestra played a movement of a new work by W. B. Moonie, a young Edinburgh composer, entitled the 'Deeside' Symphony. It is based on old Aberdeenshire melodies, and the movement performed makes large use of the Scots tune 'Dark Lochnagar.' The composer conducted.—The mixed- and male-voice choirs of the Glasgow Police Musical Association (Mr. Thorpe Davies) gave a widely varied programme of part-songs at their final concert, the male choir, as was to be expected, being much the better of the two.

PAISLEY.—The Glen concert, an old annual institution designed to perpetuate the memory of Robert Tannahill, Paisley's famous poet and song-writer, was held at the Glen, Gleniffer Braes, Paisley. Dr. Williams conducted a choir of six hundred voices in songs by Tannahill, Burns, Lady Nairne, and other Scots lyrics. SERASTIAN.

## Music in Wales

The advent of summer has the effect of slowing down some of the ordinary outward manifestations of musical activity, but though these are actually somewhat less there is still a good deal of inconspicuous movement going forward.

During the early days of June, when farming does not claim the whole of the daylight hours of the agriculturist, the Cymaif Ganu (the hymn-singing festival) is in full swing, more especially in the country districts, where neighbouring towns and villages unite for combined performance of specially prepared hymns and anthems, alternating the locale year by year, so that each place has its turn.

The preparation for such a Festival as that due at Harlech Castle at the end of June involves many months of patient practice over a district which includes a large part of Merioneth and South Carnarvonshire. For such an occasion the enthusiastic choristers travel miles over mountain and valley week by week to learn works which they, and often their conductors, have never had an opportunity for hearing beforehand.

Another event for which much work has been going forward is the Aberystwyth Musical Festival, which, like the Harlech Festival, will be a thing of the past by the time these lines appear. Immense effort is also being put forth over a wide area preparing for the great National Eisteddfod at Pwllheli, which takes place during the first week in August.

ABERYSTWYTH.—On May 29 the Cardiganshire Festival took place in University Hall. Twenty-one children's choirs, drawn from urban and rural districts in Central Cardiganshire, contributed an interesting programme during the morning session, accompanied by a children's orchestra, the afternoon and evening sessions being devoted to the performances of older chorists. The evening session consisted mainly of Parts 1 and 2 of 'The Creation.' The soloists were Miss Elsie Suddaby, Mr. T. J. Pickering, and Mr. David Evans. The Welsh Symphony Orchestra accompanied, and contributed some instrumental items. The Festival conductors were Mr. Adrian C. Boulton and Mr. J. T. Rees.

CARDIFF.—The Cape Town Symphony Orchestra, conducted by Mr. Leslie Heward, has been giving performances at Cardiff.

LLANDEFF.—On June 8, a Tercentenary commemoration of Orlando Gibbons took place at the Cathedral, the choir being supplemented by the Cardiff Musical Society.

conducted by Mr. T. E. Aylward. The service was Gibbons in *F*, the anthems being 'Almighty and everlasting God' and 'Hosanna to the Son of David.'

**NEWTOWN.**—The Montgomeryshire County Festival took place on May 28, and over a thousand choraleists and instrumentalists took part. The chief works selected were Handel's 'Samson,' Mendelssohn's unaccompanied 'Judge me, O God,' Max Bruch's 'On Jordan's Banks,' and a Welsh cantata, 'Daw Sydd Noddfa' ('God is our Refuge'), by J. T. Rees, who conducted his own work. The conductor-in-chief was Mr. Adrian Boulton. A contingent of the Welsh Symphony Orchestra, assisted by local instrumentalists, accompanied the choral works, and played several orchestral items. Two notable features of the afternoon meeting were the performance of Handel's Oboe Sonata, by Mr. D. F. Griffiths, of the Albert Hall Orchestra, and a Beethoven Trio by Sir Walford Davies (pianoforte), Miss Evelyn Cooke (violin), and Mr. Arthur Williams (cello).

**RHYMNEY.**—The Rhymney Mixed Choir, conducted by Mr. John Price, a veteran of many honours and conductor of the Llandaff Diocesan Church Choral Association, had the honour of giving a command performance before the King and Queen at Windsor.

**TONREFAIL.**—On June 8 the St. George's War Memorial Church Choir gave a performance of an oratorio 'David and Jonathan' to a crowded congregation. Mr. G. F. Williams conducted, and Mr. F. Turp led the orchestra. Mr. F. Young accompanied at the organ, and Miss Young at the pianoforte.

## Music in Ireland

The Dublin Philharmonic Society, under Mr. Turner Haggard, had an auspicious opening on May 16, and presented a good programme, including Vaughan Williams's *Mass in G minor*.

At a meeting of the Bibliographical Society of Ireland, at the Royal Irish Academy, on May 27, a paper was read by Chevalier Grattan Flood on 'The oldest printed Irish song set to music'—being an Irish song by O'Carolan, printed in Ahell's collection of 1701.

On May 21 an admirable performance of Coleridge-Taylor's 'Hiawatha,' under Dr. Hewson, was given by Dublin University Choral Society, Mr. John L. Woods being particularly impressive.

M. Staf Gebruers, a pupil of M. Jef Denyn, has been appointed organist and carillonneur of Cobh (Queenstown) Cathedral. During June, July, and August he intends giving bell recitals on Wednesdays and Sundays.

On May 20, the Belfast Radio Station gave an all-Irish programme, including selections on the Irish Uilleann pipes by Mr. R. O'Mealy, a fine exponent of the ancient instrument immortalised by Shakespeare.

Much satisfaction was felt by his many friends on the news of Hamilton Harty's knighthood, and in recognition thereof, and coupled with his honorary degree of Mus. D. of Dublin University, it is intended to give him a rousing reception, honoured by the presence of H.E. The Governor-General of the Irish Free State, at the Royal Irish Academy of Music, on June 26. Congratulations to Sir Hamilton.

'Are musicians clubbable?' asks a Daily Paper. In our opinion many of them are, but we so often leave our club at home.—*Punch*.

## Musical Notes from Abroad

### GERMANY

#### BUSONI'S 'DOCTOR FAUST' AT DRESDEN STAATSOOPER

When, about a year ago, we had to lament the tragic end of the strangest individuality among the musicians of our time, our mourning became still deeper by the thought that his last work, his 'Doctor Faust,' was not completed. What was to be a synthesis of his life-work had been delayed by his illness. Busoni had aspired to conjure up the tragedy of his life by the never-ceasing activity of his spirit. But at last the law of life proved more powerful than the spirit. He had stopped in the middle of the last scene hoping and, at the same time, fearing to finish his 'Faust.' This very fact illustrates the conflict and the uneasiness in which Busoni lived. The man who, as he himself pointed out, strove for nothing so much as for the shape and order of his musical ideas, had to submit to a fate which prevented him from giving his work its last form.

Busoni had chosen the subject of Faust because doubt was the source of his creative work. The pianist who had reached the heights of virtuosity was, in the midst of his glorious career, dissatisfied with all that he had done. His spirit, never at rest, drove him farther and farther in the field of creative art. He aimed at conquering new territories by extending the material of sound. Yet in the greater part of his creations we may find the reflection of his virtuoso career. The more, however, he advanced in life and in art, the more the independence of his mind became evident, even in his musical work, till at last, when the war began, Busoni's spiritual existence was completely filled by the thought of how he might carry out his artistic ideal—not as performing pianist, but as a composer no less personal than the performer. Whereas hitherto he had felt himself to be the true heir of Franz Liszt, in the last decade of his life he could boast of having shed all the ambitions of virtuosity; and it was just at this period that he strove to fulfil his ideal of juvenescent classicism, which was the last and highest concept of his artistic being—for he had parted with all the catchwords of modernity, devoting himself exclusively to the achievement of what his immaterial intelligence commanded. His aim was essentially different from that pursued by others.

Busoni felt that for him the popularity of, e.g., a Richard Strauss was impossible. He always drew back from the special kind of feeling that so often degenerates into sentimentality. Perhaps he would have liked to be as Italian as Verdi; there are some passages in his works which suggest this. But at the moment when he makes use of the *canzone* or the *aria*, he shrinks within himself and seems to deride it. Always there is in him the conflict of the northern and southern races, the former of which was revealed as the more powerful, though to the latter is due the perfection of form and style that distinguishes his best output.

All this serves to show why Ferruccio Busoni (who, by the way, was more than an amateur in other fields of art and science) found natural inspiration in the subject of 'Faust,' for in it he discerned the real substance of his being. Opera, in the popular sense, was foreign to him, but 'Faust' was an operatic subject he could approach seriously. He was fully conscious of the limitations of his genius. Having thoroughly examined Goethe's 'Faust,' he despaired of keeping on a level with it as a musician, and examined all the versions of the marionette play of 'Doctor Faust.' In 1914 he put down the first sketch of the libretto of his own 'Doctor Faust.' The Gretchen episode does not appear in it at all, and in a Busoni opera love scenes could not play an important part. Indeed this was to be, not an opera, but a poem for music. It avoids all that is conventional. We do not find in it the common division into acts. It consists of different sections bearing the names of prologue, prelude, and interlude. In the middle is a principal play, in which the scene is transferred to Parma, the true atmosphere for opera. But the place of Faust's principal activity is Wittenberg, where he receives, from three Krakovian students, the magic book

revealing the mysteries of occult power; there he signs his contract with Mephisto, and there he dies, not without the full assurance that the eternal will embodied in himself is to live, as is demonstrated by the appearance of a youth arising from the soil.

In this work Busoni's music attains expressive heights never touched by him before. By clearly defining for himself the limits within which his imaginative force would move, he was free to take advantage of all the resources of his genius. It is a very wide horizon from which he considers music. There are two great stations at which he stops—Bach and Berlioz. It is the polyphonic structure of the former and the controlled passion of the latter that govern Busoni's inventiveness, but without disadvantage to his musical independence. Busoni makes free use of all the means available to him by the development of modern music. His writing, particularly in the symphony serving as introduction to the work, may at times seem atonal, but harmonic relations between the single chords are still to be discerned. The fantastic element, in which Busoni finds encouragement in Berlioz's 'Mephisto,' has a colour of its own. In the Act laid at Parma, Busoni professes to be an Italian, but his gaiety is tempered by an austere nobility. When, at Wittenberg, a quarrel arises between Catholics and Protestants, the opposition of 'Te Deum' and 'Ein feste Burg' in brilliant polyphonic texture makes an extremely effective scene. 'Doctor Faust' has been musically completed by Busoni's pupil, Philipp Jarnach, who brought to the work a rare sense of style. Jarnach is certainly the only musician capable of achieving Busoni's imaginative flight, and of using the motives furnished by Busoni himself in the preceding sections. Probably Busoni would have found new motives for the final scene. So much may be deduced from his long pause in the act of composition. Under the circumstances, however, we may be glad that the work has been carried to completion in so reverent a spirit.

The orchestral colour of the score, sometimes ascetic, sometimes fascinating, always bears the personal stamp of Busoni. It is clear, too, that the voices, which represent the sensual part of the music, are a less ravishing instrument in Busoni's hands. But the whole of the work is so true and so perfect an expression of the composer's thought that it could but deeply impress the hearers, who were made to feel that they were present at one of those musical events which for ever remain unforgettable, and not a mere operatic performance.

This effect was attained in spite of some shortcomings to be noted in the performance itself, which was perfect so far as the orchestra was concerned. Fritz Busch conducted with energy and refinement. The Dresden Orchestra, with its high traditions and its wonderful wind players, did its best to carry out the intentions of the composer. But the stage management was not quite in the style that Busoni would have desired. Robert Burg as Faust emphasised his part more than was intended, but his fine voice contributed much to the great impression produced by Doctor Faust. The Mephisto was less happily represented by Theo Strack. Meta Seinemeyer sang extremely well as the Duchess of Parma.

It is to be hoped that 'Doctor Faust,' though probably very difficult for small theatres, will find its way on to the principal operatic stages of the world.

#### STRAVINSKY AT THE BERLIN STAATSOOPER

Shortly before the end of the musical season a very interesting evening took place at the Berlin Staatsoper. It may be considered a symptom of Stravinsky's growing popularity that it was wholly devoted to this composer's works. In France Stravinsky belongs to the stage, and is dependent for performance on the Russian ballet. In Germany he still belongs essentially to music, because here there is no dependence on an old ballet culture. And since his influence has made itself felt only since the war he is still absorbing the attention of the musical world and appears much more revolutionary than he really is. The consequence of this musical attention to Stravinsky is that his works are performed with much more accuracy and intensity than in those places where some of them have become simple ballet affairs.

At all events, the Berlin Staatsoper deserves much praise for having made a triptych of three Stravinsky works of different character—'L'Histoire du Soldat,' 'Pulcinella,' and 'Renard.' Each was given in its own style. The refined primitiveness of 'L'Histoire du Soldat' received a more artificial presentation than when, some years ago, it was performed at Berlin. A primitive stage on a scaffolding was shown to the audience (this device recalled a piece by Tristan Tzara, produced last year, at Paris; and Pirandello has introduced similar things); then the musicians were called, and gathered under the direction of Erich Kleiber. But the artificial character of the performance was emphasised by the lecturer who accompanies all the events on the stage. As the alter ego of the soldier, instead of being purely a story-teller, he grew so passionate that the ambition of the actor spoiled the effect. Ernst Legal's Satanic impersonation was extremely well done. Legal, formerly an actor, is now General-Intendant at Darmstadt. But the best part was the music itself, very effectively conducted by Erich Kleiber, if perhaps with too much virtuosity. 'Pulcinella,' which had been heard some months before as a concert suite, derived new splendour from the stage management and the ballet, though of course the impression was not equal to that produced by the Diaghilev Company. It was again the sheer merit of the music that sustained the interest. 'Renard' left its hearers puzzled. After 'Pulcinella' they had expected something more substantial, but the preceding numbers had proved so satisfying that the audience accepted this burlesque ballet without serious objection.

ADOLF WEISSMANN.

#### HOLLAND

It is doubtful if even the most enthusiastic admirer of things Dutch would call Julius Röntgen a great composer, but that he is a master of his technique, that he possesses and expresses graceful ideas, and that he has done much to encourage Dutch music and to increase the knowledge and appreciation of Dutch folk-song is undeniable. For these reasons his seventieth birthday has been celebrated with that dignity and enthusiasm which are characteristic of all such events here, and his colleagues, including his son Julius, joined in a very pleasant concert of his works. Another 'celebration' was connected with the unveiling of a monument erected over the grave of J. B. C. de Pauw, one of Holland's most famous organists and most effective teachers. The unveiling was attended by Sam Dresden, Director of the Amsterdam Conservatoire, where de Pauw was for many years a teacher. Other professors of that institution and a large number of his pupils were also present, one of the latter, William Andriessen, a well-known composer, pronouncing a panegyric. A few days later a similar monument was dedicated to the memory of J. Mossel, the well-known 'cellist, and brother of Max Mossel. The occasion was marked by tributes from members of the theatrical profession, as well as from musicians in Holland, England, and Germany.

At the present moment competitions are supplying a large amount of the musical life of the country, though they are not yet organized on the scale, nor are they even of the artistic standard, of those of England. Another kind of competition is that for the subsidies which government and municipal authorities grant to musical societies of various kinds; but these competitions are more directly social and political rather than musical in their outlook. The Italian opera, organized and, until his death a few months ago, carried on, by the late Cavaliere M. de Hondt, has been successful in getting a subsidy of ten thousand guilders for general purposes and another five thousand for popular performances at The Hague. The widow of M. de Hondt is now acting as general and artistic manager. Co-Opera-tie, a company devoting its efforts to a somewhat wider programme, also announces a long season, of which thirty-five performances will take place at The Hague. This company—in contrast to the Italian Opera, which has been in existence for twenty-eight years—is of only recent formation. It is also understood that the Moscow Opera is to pay a professional visit to Holland on its way to America. Toscanini has promised Mengelberg that he will be at

Amsterdam to conduct at least one concert next season. We shall see! Much amusement as well as interest has been aroused by the attempt of a barber at The Hague to bring back the days when the members of his profession provided opportunities for their clients to enjoy music while awaiting their cue of 'next, please.' Unfortunately his methods brought him into conflict with the police, for he had installed a wireless set without obtaining the necessary license, and, moreover, had allowed it to be in operation after the sacred hour of 8 p.m. The barber was fined a guilder, or a day in prison. But he is appealing against this sentence; so the tonsorial ordeal may yet become the lightsome hour that once it was.

Organization is very much in the air, and attempts are being made to unite, or at least to federate, various professional bodies, though so far such attempts have miscarried. The example of the *Maatschappij tot bevordering der Toonkunst*, with its ramifications all over the country in the way of choral societies, conservatoires, and historical research bodies, is admirable, and although much criticism is directed against this association for its production of operas on the concert-platform, its activities are unquestionably great and beneficial. Next month the annual meeting is to be held at Scheveningen, when a new work, 'Jupiter Amans,' by Dr. Johan Wagenaar, the head of the conservatoire at The Hague, and conductor of The Hague section of the *Maatschappij*, will be produced.

During the recent visit of foreign (chiefly English) journalists to this country in connection with the jubilee of the Zealand Steamship Company, music played a very acceptable part, Mr. George Robert giving a recital of popular music on the Haarlem organ, and the South Berland a *cappella* choir from Goes, a small village in Zealand, giving at one of the resting-places on a motor tour a concert that was a model in every respect. One hears few choirs of such excellence as this, which is composed of some twenty-five men and women employed in various trades, and has a conductor who is also a workman, but who in his spare time achieves what few professional conductors can attain to. His name is S. J. Tamminga, and if he does his daily task as well as he conducts his choir he is an extraordinary worker.

The Scheveningen season opened on June 19, The Hague Residentie Orchestra again providing the principal concerts under the direction of Georg Schneevoigt and Ignaz Neumark. The fine array of soloists are to be increased in numbers as the season proceeds. Wednesdays and Sundays are announced as soloist concerts—that is, with a famous player as the centre of attraction—and there are to be Friday symphony concerts.

HERBERT ANTCLIFFE.

## LENINGRAD

The end of the musical season was marked by the symphony concerts of the Philharmonia, conducted by Heintz Unger, of Berlin. Shortly before, some of the latest operatic novelties were produced on the stages of both our Academic Opera Theatres (the late Marinsky and Michel).

Generally speaking, the season was characterised by the greater number of conductors and interpreters who came to Leningrad from abroad. The State Philharmonia, which grew a few years ago out of the late Court Symphony Orchestra, was the principal centre of activity. Its concerts are given in the late Salle de la Noblesse, to which has been added a smaller hall for concerts. In this hall a quartet consisting of Lukashevich (first violin), Pechnikov (second violin), Ryvkin (viola), and Mogilevsky (cello), gave a series of recitals devoted to the works of Beethoven, Tchaikovsky, and S. Tanéïev, and another devoted to new works which included the first performances here of compositions by Prokofiev, Stravinsky, Casella, Honegger, and others.

During the early part of the season the symphony concerts of the Philharmonia were conducted by a young and very capable new-comer, Valery Berdaïev, who also conducted a few performances. He has his orchestra well in hand, and achieves fine, highly-finished effects. His one fault is a tendency to hasten things. This is particularly obvious in Berlioz's 'Damnation de Faust,' which had not been played

here for many years. The novelties he introduced were the third Symphony (a 'Symphonic Mystery' inspired by the Book of Revelation) of Andrei Pashchenko, a gifted young composer (born 1883), and a 'Lithuanian Rhapsody' by Karlovich. Apart from these he drew chiefly on Tchaikovsky, Rimsky-Korsakov, and Wagner.

Another young conductor, A. Gauck, introduced Richard Strauss's beautiful incidental music to the 'Bourgeois Gentilhomme.'

Guest-conductors did not provide as many unhackneyed works as we could have wished for. Otto Klemperer conducted two concerts. His success was great, but it is only in the older classics that he is really good. He conducted Stravinsky's 'Pulcinella' Suite twice. Hermann Abendroth proved the most interesting among the visitors. His programme included Reger's 'Böcklin' Suite, Heintz Unger gave us Mahler's fifth Symphony and 'Kinder Toten Lieder,' and Prokofiev's third Pianoforte Concerto (soloist, Madame N. Poznakovskaya).

Among soloists should also be mentioned Henri Marteau and Josef Szigetti; Vladimir Gorovitz, a young pianist who gave concerts by the dozen; Arthur Schnabel, whose earnestness was as highly appreciated as was Egon Petri's splendid virtuosity; and Michel Zadora, who interprets Chopin in a remarkable style of his own, aiming at intimacy and quiet.

At the late Marinsky Theatre only one actual novelty was given, viz., Schreker's 'Der Ferne Klang.' The greatest success was for Strauss's 'Salome'—partly, owing to the excellence of Pavlovskaya as Salome, and of Ershov as Herod. Otto Klemperer's conducting of 'Carmen' was interesting, and after a fashion constituted a *testimonium paupertatis* for Russian conductors. The projected performance of Meyerbeer's 'Huguenots' with a new libretto whose subject is the insurrection of the 'Decembrists' (in 1825) did not take place. At the late Theatre Michel, Puccini's 'Tosca' was given with its new Russian libretto under the title 'The Fight for Communism'; and performances of the first Russian revolutionist opera, 'For Red Petrograd' (the music by Gladkovsky and Prussak), followed. An operetta by Lehar, 'The Dance of the Dragonflies,' was produced on the same stage.

At the Conservatorium the tenth anniversary of Anna Essipova's death was commemorated by a special meeting and two concerts. But the thirty-fifth anniversary of Anton Rubinstein, the admirable artist who founded this Conservatorium, passed altogether unnoticed.

N. FINDENSEN.

## NEW YORK

The various conductors and managers who yearly try to rake Europe with a fine tooth comb for artists to present to American audiences do not seem to have had great success this summer. Only two imported singers made much impression in the past season, and these were both operatic artists who appeared at the Metropolitan Opera House—Nanny Larsen Todsén (soprano) and Karin Branzell (contralto). The speciality of both was German opera, though both also sang in Italian and French. Larsen Todsén appeared as the three Brünnhildes—her 'Walküre' impersonation being by far the best, and that in 'Götterdämmerung' the least successful. Her Isolde was a fair achievement, but it was not great, and her Kundry was colourless. Branzell was more successful as an all-round singer, giving us a very successful Brangaene and Fricka. On one occasion, when Todsén fell ill and failed to sing in 'Walküre,' the substitute was so hoarse that she failed to get through the second Act, and omitted her scene with Wotan. Branzell discarded her Fricka's garb, and donning Brünnhilde's robes and armour, sang the third Act, thus saving the opera from collapse. Both Todsén and Branzell made satisfactory appearances in Italian opera, singing Aida and Amneris together; and both sang in French—Todsén as Rachel, in 'La Juive,' and Branzell as Dalila, in 'Samson.'

On the concert-platform only one new pianist (Harold Samuel being a specialist) made a sensation, viz., Alexander Brailowsky, who proved to be a brilliant player with a fine

technique, but lacking in poetic temperament. Really more satisfactory was Wanda Landowska on that excellent tinkling instrument, the harpsichord. There were no new violinists; two, however—Albert Spalding and Paul Kochanski—both already in the front rank, show growth every year in their art.

But if it was not a great season for new artists, it was certainly a great season for conductors. At least twenty appeared at the head of the various orchestras, and more are coming next year. The Philharmonic, always prolific in leaders, presented six—Willem Mengelberg, Willem van Hoogstraten, Henry Hadley, Ernest Schelling, Wilhelm Furtwängler, and Igor Stravinsky. The first two divided the regular season between them, Hoogstraten leading from October to mid-winter, and Mengelberg the latter part of the year. Mr. Hadley has charge of American compositions which are presented in mid-winter. Mr. Schelling has the children's concerts in his care. Furtwängler and Stravinsky came as guest-conductors, and if Stravinsky was intended to be a sensation, he proved to be a very poor conductor, and we are quite contented to dispense with his services in this line if he leaves 'Petrouchka,' 'Le Sacre du Printemps,' 'Rossignol,' and 'Renard,' for others to interpret. Furtwängler gave us a surprise, for the reputation that preceded him fell far short of his merits, and every music-lover is glad that he will return next season as Mengelberg's alternative, for Hoogstraten is leaving the Philharmonic after the Stadium summer concerts. The guest-conductor that the Philharmonic will import next season is Arturo Toscanini. It is probably undisputed that Toscanini is the greatest living opera conductor, but it remains to be seen if he will find equal favour as a concert-conductor in America. When he was connected with the Metropolitan Opera House he led a performance of the ninth Symphony which did not receive universal commendation, and when several years later he came here on a concert tour, the orchestra he brought with him was of such inferior quality that it would not be fair to judge his capabilities on the concert-platform until we have heard what he can do with such a first-class organization as the New York Philharmonic Orchestra.

The New York Symphony Orchestra is not exercised from year to year as to who shall be its leader. Walter Damrosch is an institution, and the only change of late is that forty years of hard work have so told on him physically that for several seasons he has had a guest-conductor who could relieve him of some of his duties and give him a little vacation in mid-winter. When he first started this innovation he would try a guest-conductor for two or three weeks, and the next season give him control for a longer period. The first of these guests was Albert Coates, who, after his preliminary trial, came for two longer visits. Then came Bruno Walter, under the same conditions, and next winter Eugène Goossens will come from Rochester (where he succeeds Albert Coates as director of the Eastman School) for two weeks in mid-winter, to be followed by the importation of Otto Klemperer, who will conduct for two months, as Damrosch feels the necessity for a longer vacation than usual. Klemperer was born about the same time that Damrosch assumed control of the New York Symphony Orchestra—a little over forty years ago—and is well known in Europe. He has not had the usual two or three weeks' trial—so all we can say is that we hope he will make good.

The State Symphony Orchestra, the third of our local orchestras, is wiping the slate clean of conductors, and beginning all over again. This band was inaugurated by the friends of Josef Stransky, when he retired from the Philharmonic, so that he should still have a conductor's post. Then Stransky himself almost disrupted the organization by abruptly leaving it in the midst of last winter's season, and devoting himself exclusively to his other artistic occupation, his picture gallery! Ignaz Waghalter, who succeeded him, did not prove a drawing card, and almost every one predicted the demise of the State Symphony. But its career is to continue, and two conductors are announced for next season, viz., Ernst Dohnányi and Alfredo Casella. What they will accomplish, artistically and financially, is one of the problems of the future.

There are no changes in the conductorship of our visiting orchestras. Kusewitzky was a novelty last season when he replaced Monteux at the head of the Boston Symphony, and he was cordially received at his first appearance at New York. Boston may continue to like him, but New York is already rather tired of him. He is too erratic, conducting one number in a programme so well that we become almost enthusiastic, and then spoiling it all by either introducing something too inane to listen to, or giving an interpretation so careless or stupid as to be exasperating.

As for the Philadelphia Orchestra, while there may be a few individual changes in its personnel (which is admitted to be the finest assembly of musicians gathered together as orchestral players anywhere in the world), a guest-conductor or an alternate is unthinkable. Without Leopold Stokowski the orchestra as we know it would cease to exist. It is the result of his work alone. To quote Mr. Gilman,

... the supremacy of the Philadelphia Orchestra is due to the fact that it is subject without remission to the control of a single guiding spirit. The gods have granted us this singular and delectable combination of an exceptional artist equipped with an instrument which yields him whatever he asks of it.'

If it is ever possible to criticise the Philadelphia it can never be from any other aspect than interpretation or *tempi*. We cannot all think alike on these two points.

Stokowski, as well as Bodanzky, likes to delve into the archives, and last winter, while the latter was giving us Purcell's 'Dido and Æneas,' at a 'Friends of Music' concert, the former gave us a 'Trumpet Prelude' by the same old English composer, which the conductor found last summer in the library of the British Museum. It is short and melodious, but nothing is known of its history, not even whether it is an independent composition or an excerpt from a larger work. We love these old things when they are worth resurrecting, and many (but not all) of them are. Conductors have come to rely on Bach more and more every year. Notable performances were given this season of the 'St. John' Passion by the Friends of Music Society, under Bojanzky, and of the 'St. Matthew' Passion by the Philharmonic, under Mengelberg.

It is a mistake to think that our orchestras open and close the musical season. Mrs. Coolidge, at her Festival in the Berkshires, has opened the season in September for several years, and for even a longer time it has been closed by the Bach Festival at Bethlehem, Pa. Meanwhile there are numerous smaller festivals, both in the spring and fall, in many places all over the country, that grow in importance, as well as in real artistic merit, every year, and once in two years we have the Cincinnati May Festival, founded by Theodore Thomas in the 'seventies, and which retains the prestige he gave it. The choir does superb work, and the soloists are the best obtainable. This is one of Cincinnati's biennials. The choral effects in the 'St. John' Passion were remarkable. Madame Louise Homer and George Meader were among the soloists. In Liszt's setting of Psalm 13, John McCormack was at his best, and in Pieni's 'St. Francis of Assisi,' Edward Johnson, with his rare combination of voice, art, and intelligence, was singled out for special applause. Three such tenors on consecutive evenings gave unrivalled enjoyment to festival audiences.

Florence Austral, the Australian dramatic soprano, created a sensation in the Brahms 'Requiem.' It is seldom that so capable an artist makes her American début outside of New York. The Festival was under the direction of Frank Van Der Stucken, grown to be a veteran at the conductor's desk.

The annual Bach Festival at Bethlehem, Pa., takes place at the end of May. It lasts only two days, and the first part is devoted to a novelty or to a comparatively unfamiliar work. This year the 'Christmas' Oratorio was chosen for the first day. The choir, composed entirely of singers who live in Bethlehem and neighbouring towns, although singing with sincerity, did not appear at its best in the Oratorio, and the soloists, also of native extraction, did not command particular attention. It might be truly said that the first day of the Festival is rather experimental; the second,

always devoted to a performance of the great B minor Mass, is a gratifying and satisfying event. When the Festivals were started, Dr. J. Fred Wollé, the conductor, insisted on giving the B minor Mass. He was warned against it on account of the difficulties the music would present to the comparatively untrained choir, but he prevailed, and the yearly performances (with continual rehearsals), have resulted in superb interpretations. Nicholas Douty, a tenor from Philadelphia, has sung in the nineteen Festival performances of the Mass.

M. H. FLINT.

## PARIS

Among the outstanding performances of the past month Alexander Borovsky's five pianoforte recitals devoted to music of the 18th and 20th centuries are particularly noteworthy. In a preface appended to the programme Borovsky marks the decline of romanticism in contemporary music, and outlines its tendency to revive 18th-century aesthetics. Many of Borovsky's assertions correspond doubtless to a feeling that daily becomes stronger, both among musicians and public. More than his theories, however, Borovsky's playing wins unalloyed admiration. He is powerful as few pianists are nowadays, and the would-be coldness in the performance proceeds from his rigorous style, which contains feeling, but does not neglect the exigencies of intelligence and the dictates of clarity. Furthermore, Borovsky is to be thanked for the very large part allowed in his programmes to advanced music. This needs courage—as well as contempt for easy success.

The Residentie-Orkest of The Hague paid us a short visit. This excellent group needs no praise to uphold its fame abroad. Its string department made a deep impression both by its discipline and its sonorous output. Van Anrooy, its chief, led the Orchestra with discreet authority, exempt from any search for personal effects. Among the items performed mention must be made of Dvorák's 'New World' Symphony, a work that is rarely performed in this city. The floating impression engendered by its facile inspiration and loose development was partly atoned for by its naive poetry, a precious quality of which we are actually deprived beyond measure.

The Petite Scène, a group of well-trained amateurs, presented Monteverdi's last lyrical work, 'Ulysses' Return Home.' This performance is due to the efforts of Xavier de Courville for the literary and Vincent d'Indy for the musical arrangement.

The International Exhibition of Modern Decorative Arts is gratifying us with musical festivities, some of which are worth attention. Walther Straram conducted, at the Exhibition Theatre, three concerts devoted to modern international music. The second, on June 8, contained Lord Berners' 'Three Pieces' for orchestra. The public was interested in them, but could not help establishing a rather close analogy with Stravinsky's 'Petrouchka.' So far as these pieces are concerned, Lord Berners seems fully to have taken hold of Stravinsky's technique. This is a remarkable asset, and no doubt the talented English composer will put it to profitable use in the way of allowing him to bring forward his own personality. 'Ragamalika,' a Tamoul song, by Maurice Delage, is a melody of a rather uniform character and tonality. It pleased, and but for its length would have won more applause. Vittorio Rieti is a new-comer into our musical world. His Concerto for wind instruments and orchestra made an advantageous impression by its frankness and its well-established tonality. Rieti's intuition rarely fails in catching an accent of sincerity, even when themes and rhythms are used that betray no particular originality. He is a born musician. Casella's 'Elegia Eroica' and Caplet's 'Epiphanie' are items familiar to all, and need no special commentary. In the latter composition Maurice Méréchal performed the strenuous violoncello part with masterly art. M. Straram's conducting was musical, convincing, and very conscientious.

PETRO J. PETRIDIS.

## VIENNA

### THE OPERATIC SITUATION

The economic crisis which has been affecting Vienna's operatic life for many months (apart from the artistic crisis which had been in existence for much longer) has reached its culminating point. No doubt this is to some extent the outcome of the general situation which has gradually enforced the bankruptcy and closing-down of no less than eight of Vienna's theatres, but in a much larger degree is brought about by the palpably inartistic methods of Vienna's opera-houses. The Staatsoper, for instance, had been left in a deplorable state at the departure of Richard Strauss, whose régime had slowly but surely effected a complete desintegration of that once famous ensemble. Director Schalk has been struggling manfully to put things in order again, but his heroic efforts did not fully succeed, either in re-establishing at once the lost morale of the company or in finding a remedy for the poor attendance caused by the economic depression of the country—or, indeed, in competing with the much higher gold mark salaries which have done so much towards luring many of Vienna's best artists to the German opera-houses.

The Volksoper has remained closed for more than six weeks, its latent insolvency having finally resulted in complete bankruptcy. The ultimate closing of this popular playhouse was largely due to passive resistance from the members, and particularly from the orchestra. The larger part of the players, and several of the singers, have found shelter in Rainer Simons's novel enterprise, a Chamber Opera, established in the theatre of the ex-Imperial Castle of Schönbrunn. This new venture, which was opened with the first local production of Handel's 'Xerxes,' has proved a sad disappointment, and the performance of 'The Tales of Hoffmann' revealed even more clearly the fact that the methods of Rainer Simons, which were such a great artistic success at the Volksoper fifteen and more years ago, have since become obsolete and distinctly provincial.

### ORCHESTRAL MUSIC

It was interesting to observe Wilhelm Furtwängler as conductor of the Berlin Philharmonic Orchestra on its recent visit to Vienna, and to compare its work with that of our own orchestras. The Berlin Philharmonic, founded as far back as 1882, had for years been directed by the late Arthur Nikisch. It ranks second among the Berlin orchestras, and may therefore be compared, not with the Vienna Philharmonic but with the Vienna Symphony Orchestra. If the French players are supreme in the woodwind, it may not be claiming too much to say that the Austrians are supreme in the strings. The brilliance, warmth, and beauty of the string sections of the Viennese orchestras was not even approached by the Berlin guests, nor is the splendid enthusiasm of the Viennese players rivalled by the Berliners. Instead, the Germans showed a precision—a genuinely Teutonic drill—which could not be found in a Viennese organization where collaboration with the conductor and individual work are more firmly rooted than German 'subordination.' The rigid and unconditional discipline of the Berlin players produced a fine reading of Wagner's 'Meistersinger' Prelude, but created a cool impression in such typically Viennese and sensuous music as Haydn's G major Symphony. Viennese swing and grace, on the other hand, gave pleasure unalloyed when Bruno Walter appeared at the head of the Vienna Symphony Orchestra for an evening of true Viennese music ranging from Schubert to Waltzes of Lanner and Johann Strauss. In stooping to these seemingly popular pieces, Bruno Walter honoured the masters of Viennese folk-music and also himself.

National music in a similar sense was Béla Bartók's Rhapsody for pianoforte and orchestra, which Tibor Sztatmari, the Hungarian pianist, performed at one of the Workers' Concerts. (These concerts are given at regular intervals for the benefit of the poorer class, and have helped to found the fame of many great conductors, among them Furtwängler.) The Rhapsody—Bartók's Op. 1—is a piece of brilliant and grateful pianistic music in one movement,

consisting of two slow sections interrupted by a brisk dance strain. It reveals Bartók as an advanced descendant of Liszt in the vigour of his music, if not superior to his great ancestor in a sincerity which shuns effect for its own sake. The same concert brought a significant novelty, the maiden composition of Julius Toldi, entitled 'Wanderskizzen.' The history of the composer is a rather romantic one; he went from the workshop of a local tailor to the studio of Arnold Schönberg, who discovered and fostered his talent. 'Wanderskizzen' is a variation work, though not one in the traditional sense of the word. A theme from Bartók's 'Rumanian Folk-Songs' is subjected to deft treatment in nine short movements, reflecting as many nations and landscapes. The rather obsolete variation form is thus invested with a new significance, and the entire piece, though in a sense national music, yet takes a broadly human and cosmopolitan view.

#### NEW CHAMBER MUSIC

The last two concerts of the Austrian section of the International Society for Contemporary Music proved the most interesting of the season, and furnished a certain contrast to those which had gone before. Of all sections of the Society, the Austrian group alone seems to adhere to what would seem to be the foremost duty of this organization, *i.e.*, to produce not so much works which fall in with the ordinary concert scheme, but contemporary music of the unusual and problematic kind which would not easily be included in the routine programmes of concertizing artists. In part, at least, the last two concerts deviated from this rule to go to the other extreme. The Dance Suite, Op. 20, for pianoforte solo, by Wilhelm Grosz, the talented young Viennese, derived its sole merit from the excellent pianistic feat of the composer. For the rest it is of the same superficial brilliancy which is the fundamental note of Grosz's output. It says little, but speaks in the smooth and polished manner which impresses those hearers who cherish a predilection for finished drawing-room music. Witty, too, but with a touch of real humour, was Vittorio Rieti's Sonata for flute, oboe, bassoon, and pianoforte (also played by the composer himself). Replete with clever harmonic twists from major to minor key, and coloured by some Stravinskian burlesque in the use of wind instruments, the Sonata, with its parodied operatic trivialities and flashlights from Italian street life, is an unassuming but decidedly amusing piece. Mario Labroca's String Quartet was the first composition of this young Italian to be heard at Vienna. It is short and brisk, if none too original, but it suffers from a predilection for 'obstinate' phrases that create monotony without redeeming the occasional lack of invention. The masterpiece of the evening was Alfredo Casella's Concertino for four strings, which proved rich in rhythmic contrast and full of atmosphere in its slow portion, and by far the best thing which we have heard from the Italian maestro. Its spontaneity is refreshing, and even where polytonal treatment and intricate rhythms are employed—as in the third movement, where the first violin, in 3/4 time, soars above the 4/4 rhythms of its companion—the texture is extremely lucid, and nothing laboured remains. Malipiero's 'Quattro Sonetti del Burchiello,' for voice and pianoforte, which profited from the accompaniment of Casella himself, were grateful but of small interest.

Amid such generally melodious and cheerful compositions, Anton von Webern, the Viennese modernist, alone represented the gloomy and sombre element, with his Songs, Op. 3, based on poems from Stefan George's 'Der dritte Ring.' In these numbers Webern again paints his predominantly lyrical moods not with broad strokes of the brush but with soft pastel outlines that yet betray a comparative virility and emotional strength hitherto unknown in this composer. Quite a different sort of lyricism prevailed in Albert Roussel's Sonata, Op. 11, for violin and pianoforte—a tunefulness which accrues from Franck, and is probably explained by Roussel's training as a pupil of Vincent d'Indy. The Sonata, apparently an earlier work, is rather colourless and sweetish, and tame to a degree when placed beside Béla Bartók's Hungarian National Songs (beautifully sung by that eminently musical soprano, Felicie

Hüni-Mihacsek). Bartók, ardent student of Hungarian folk-music, draws upon the resources of Magyar national songs, and, while re-shaping their musical outlines and providing them with an interesting background, yet does not divest them of their primitive originality—as Brahms has done in his far-famed 'Gypsy Songs,' where truth is often sacrificed to vocal and pianistic brilliancy. The stanza form is preserved, and enhances the simple style of these songs, each of which moves within a small compass of notes.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

GEORGE SHINN, at Brixton, on June 5. By his death, in his eighty-ninth year, there has passed away a link with the musical past which now seems far distant. Born in 1837, he had outlived most of his contemporaries and many of the next generation. He was a pupil of E. J. Hopkins at the Temple Church when Hopkins was a comparatively young man. In 1864 he was one of the competitors (another being the late Sir Frederick Bridge) for the post of organist at St. Luke's, Old Street, then being vacated by Henry Smart for St. Pancras Church. In 1872, upon the recommendation of Sir John Goss, he went to St. Matthew's, Brixton, when Brixton was almost on the borders of the country. On leaving Brixton Church he became organist of Christ Church, Gipsy Hill; but for many years previous to his death he had not held an appointment. He would recall with enthusiasm the extemporaneous playing of Goss at St. Paul's in his preludes to the anthems, and the fine solo-playing of Best at the Panopticon in Leicester Square, and of George Cooper at St. Sepulchre's, Holborn. He sang under Costa in the old Sacred Harmonic Society and also in the early Handel Festivals at the Crystal Palace. He lived a quiet but very industrious life, teaching, and composing music of many kinds. Until about twelve months ago, when his sight began seriously to fail, nothing gave him greater pleasure than to attend the Sunday afternoon services at the Temple or Westminster Abbey, and although nearer ninety than eighty years of age he would walk the greater part of the way from his house at Stockwell, where he had lived for over forty years.

W. B. REYNOLDS, at Belfast, on May 29. He was born at Coleraine, and in early life showed marked musical ability. He did a good deal of composition in the departments of choral and light dramatic music, but found his real vocation as a music critic and writer on the art. In this capacity he served the *Belfast Telegraph* with distinction for twenty years. His death is a severe loss to musical journalism in Ireland.

BÉLA SZEPESZY, the eminent violin maker, at Schruns, Voralberg, Tyrol, on April 8. He was born in 1856, and had lived and worked in London for over forty years. Ill-health last winter compelled him to seek a kinder climate, but a sudden heart attack supervened, and he was found dead in bed.

## Miscellaneous

We frequently give reports of the musical happenings at the larger public schools. Here is a note on the work at a smaller school, of which most readers have probably never heard—Dauntsey, near Devizes. At a recent concert by the school musical society, a fine programme was given, with Parry's 'Blest Pair of Sirens' and Charles Wood's 'Lochinvar' as chief choral works, and on the instrumental side Haydn's 'London' Symphony and 'Toy' Symphony, Mendelssohn's Violin Concerto, and solos by Bach,

Beethoven, and Schumann. The smaller choral items included Charles Wood's 'Expectans expectavi,' and part-songs and arrangements by Dyson, Whittaker, Morley, Herbert Hughes, Stanford, &c. This is a notable feat, for Dauntsey has had a music-master for only two years. The number of boys is a little over a hundred, some of them being day-boys; sixty sang in the choral society, and every member of the staff helped, either in the choir or orchestra. Bravo! and more power to the elbow of Mr. J. A. Davison, the music-master. This is the kind of communal activity that counts. Incidentally, we remark that Wiltshire is often described as an unmusical area. The fact is, of course, no part of the country is unmusical if it has a few enthusiastic teachers and leaders to collect the material and set it on fire.

Two £40 Scholarships, offered by the Trustees of the Mitchell Charity, are vacant at the Guildhall School of Music, Victoria Embankment, E.C.4. The winners of these must be, or their parents must have been, born or educated or employed within the limits of the City of London extending from Temple Bar in the west to Aldgate in the east, and from Moorgate to Southwark, north and south, of the city respectively. This is an unusual opportunity for City people to obtain first-class free musical education for their children. Applicants should address Mr. H. Saxe Wyndham, secretary.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

HICK SCORNER.—You will have some difficulty in finding incidental music for a series of morality plays written in the 14th century. There is, of course, plenty of plainsong, simple and elaborate, from which you can help yourself. Outside this, you had better not attempt to be too exact in the matter of date. We should use any old songs or vocal music, such as 'Sumer is iucumen' (in the original version, of course) and the 'Aginocourt Song.' The difficulty is that hardly any music is published in easily-accessible editions of an earlier date than the 16th century. As you have a few strings and wood-wind, you might include such old string music as the Suite by Giles Farnaby, edited by Bantock (Novello), or Byrd's 'The leaves be greene,' edited by Terry (Curwen). If we knew the subjects of your morality plays we might be able to make a few suggestions. For example, if one deals with the Nativity, you could of course make use of some mediæval Christmas Carols, of which plenty are available in good editions. You need not scruple in some cases to use a good modern setting of old words. This leads to the natural suggestion that you might find some modern settings of words by poets of the period, or nearly so. With so slender a store of material to draw upon, you must be prepared to be elastic in your choice. Thanks to the recent revival and interest in the Modes, there are now many excellent part-songs, anthems, hymn-tunes, and organ pieces written strictly in these old scales, and a good deal of this material would fall in with your scheme. So long as you avoid bad music, or music that has no kind of antique flavour, you need not worry about anachronisms in the matter of date.

R. D. S.—You say you are a good pianist, but not a good sight-reader, and you have the ambition to become an orchestral pianist. We presume you mean a pianist who plays with orchestras at theatres and such like. The best preparation for this is an improvement of your sight-reading and musicianship generally. You ask how you can become a better sight-reader. There is no royal road. You must simply practise playing at sight all kinds of unfamiliar music, remembering that a good sight-reader never stops, no matter what mistakes he makes. If you cannot play the music as

written, you must adapt it to your technical and other resources as you go along. Often you will be able to do little more than give a kind of sketch of the score. What are you to omit? Obviously, you must keep your bass going, even if you simplify it; and as much of the main theme and subsidiary themes as possible must find a place in the sketch. But, whatever you do, remember that the result must, however slight and incomplete, be *musical* and *rhythmical*. This will never be achieved if you develop the habit bad sight-readers have of constantly halting to correct mistakes. The rhythm must be kept going whatever happens to some of the notes *en route*.

MUSIC.—The shake is certainly indispensable. And if you mean to make a living by playing the violin you will have to master something more difficult than the shake and the fifth position. Your letter suggests—correctly or incorrectly—slight experience of music, and is, accordingly, difficult to answer adequately. If you have thoroughly mastered the fifth position, then the obvious next step for you is to tackle the sixth. And if you are on familiar terms with double-stopping, Campagnoli's 'Sept Divertissements,' every one of which is in a different position, would help you. But the fact that you have never practised a shake would seem to imply that you are still some way from the more difficult problems of technique. There is no reason why you should go to a specialist in order to learn so elementary a thing as the trill. You can find all you need in Kreutzer's Studies, and until you have mastered these somehow, you may find it difficult to obtain a place even in a picture-house. But of course an expert's advice may be very useful to you; and in the meantime you should take every opportunity to hear music, and to take part—no matter in how modest a capacity—in musical performances.

A.R.C.M.—Your scheme—an evening of folk-song of various nations—is embarrassingly comprehensive. In addition to practising the folk-song arrangements of Vaughan Williams your young people might also take some of those of Irish airs by Stanford, for S.A.T.B. (Curwen). For solo and unison choir performance consult the collection of Cecil Sharp (Novello). The Folk-Song Society recently brought out a number of its Journal dealing entirely with Manx folk-songs (see April *Musical Times*, p. 335). For pianoforte duets include one or two of the Slavonic Dances of Dvorák. We cannot help you in regard to Breton and Scandinavian arrangements. For your curiously compounded little orchestra, you might be able to adapt some of Grieg's 'Norwegian Dances,' Op. 35, or the Symphonic Dances, Op. 64. The former are for orchestra, the second for string orchestra. Instead of naming separate books, we suggest you should consult the article 'Song' in 'Grove,' where you will find the folk-songs of different countries dealt with exhaustively, and also guidance as to books.

ORGANIST.—(1.) Pergolesi's 'Stabat Mater,' for female voices, is issued with English words (Novello). (2.) There is very little organ music by the composers you mention, and not much to be had in the way of arrangements. In John E. West's series of 'Old English Organ Music,' there is a Voluntary by Orlando Gibbons, issued along with one by Matthew Locke, and a Toccata by John Blow; and also a couple of Voluntaries in A and D minor by Gibbons, issued together. Novello's have just published an arrangement by Mr. West of Gibbons's 'Fantasia of Four Parts.' A book of ten pieces by Gibbons has been published by Chesters; and vols. 4 & 5 of the complete keyboard works of Gibbons (Stainer & Bell), edited by Margaret H. Glyn, are devoted to organ music. It should be added that the music of these two volumes is printed on two staves, and that some of it is not, strictly speaking, organ music, as it was designed also for playing on the virginals. We can trace no organ music or arrangements of pieces by Tallis, Byrd, or Child.

E. B. P.—(1.) The organ stops placed on heavy wind are, of course, the more powerful reeds. As to which manual is on heavy wind depends upon the stops it contains.

(2.) We know nothing of the pressures of the R.C.M. organ. Write to the builders, Messrs. J. W. Walker, 27, Francis Street, London. (3.) It is impossible to say whether an 8-ft. horn on the Swell is of 'trombone quality.' We have heard some 8-ft. horns, on old instruments, whose tone cannot be imitated by any instrument of the orchestra, we are glad to say. Very often your best organ imitation of brass tone will be got, not from stops labelled after brass instruments but from certain kinds of flue-work and diapasons. (4.) We have not the syllabuses of the A.R.C.M. and L.R.A.M. Organ Playing examinations at hand, so cannot compare their score-reading and other tests with those of the F.R.C.O. We believe one or two of the examiners at the R.C.O. also officiate occasionally at the A.R.C.M. and L.R.A.M. organ examinations.

G. S. M.—(1.) We do not undertake the fingering and return through the post of lengthy passages such as you enclose. (2.) By 'Wagner's later works for pianoforte solo' we presume you mean transcriptions of the later operas. Wagner wrote no pianoforte music that we know of, save an early piece or two. We have examined various editions of pianoforte arrangements and vocal scores of the operas, but have found none fingered. (3.) We think your needs as to independence of the hands and improvement of left-hand technique would be met by Books 10 to 13 of Franklin Taylor's 'Progressive Studies' (left hand), Book 53 (exercises for the weaker fingers), Book 55 (exercises for independence of the fingers), and Book 56 (preliminary studies for polyphonic playing). These are all published by Novello, at 1s. 6d. per book. But we need hardly say that what matters most is not the book you use, but the amount of thought and hard work you put into your practice.

ROLAND.—You should have little difficulty in playing on a strange pianoforte. You say that your technique, even in a familiar piece, 'goes scat' when you attempt to play on an unfamiliar instrument. As you admit that the difficulty is not brought about by differences of touch, it is evidently a matter of nerves. We can only suggest that you should play on as many unfamiliar pianofortes as possible, and so accustom yourself to the ordeal—which, after all, is a flea-bite compared with what organ recitalists have to undergo! So pull yourself together, and adopt a kind of Coué formula, reminding yourself that every day and in every way you are getting better and better able to deal with strange pianofortes.

T. H.—It is possible, but not probable, that you might learn to play the violin 'without actual personal instruction, but by books.' You should begin by having a few lessons from a good teacher, so that you will at least start on sound lines as regards holding the instrument, bowing, &c. A good, keen musician, thus grounded, can no doubt make very fair progress afterwards by working 'on his own' from books. If you adopt this plan, get your teacher to recommend books suitable for self-study.

WORTHING.—(1.) All inquiries concerning the Haslemere Chamber Music Festival should be addressed to Mrs. Arnold Dolmetsch, 'Jesses,' Haslemere, Surrey. (2.) We understand there is to be no Summer School of Church Music this year.

S. V. S.—We know of no volume of concert programme annotations. Does anybody? There seems to be a need for such a work, if we may judge from the number of inquiries we receive.

SUCCESS.—All technical material used in the Matthay Method can be obtained from the Tobias Matthay Pianoforte School, 95 & 96, Wimpole Street, W.1.

#### MOths IN THE PIANOFORTE

SIR,—If 'Insecty' ties a few balls of naphthalene in a small muslin bag and puts them anywhere inside his pianoforte, no moths or any other insect will come near. Moths from an evergreen hedge, even if they did come in (which is improbable), would not hurt a pianoforte. The moths that might do harm by laying their eggs on the felt portions of the action, which the caterpillars would feed on, are the *Tineæ*, or small moths, which, as a rule, live in houses, and whose caterpillars feed on various

waste woollen substances and do considerable damage if neglected. If 'Insecty' has these in his house he had better waste no time in getting rid of them by burning all the articles they have attacked.—Yours, &c.,

Richmond,  
Yorks.

(Rev.) T. P. LEVETT  
(Fellow, Entomological Society of London).

Mr. HENRY T. CHENNELL, John Street, Ryde, Isle of Wight, wishes to know where he can procure a copy of Ouseley's Collection of Anthems by various composers, vols. 1 or 2, formerly published by Novello. If this inquiry produces no result, we suggest to Mr. Chenell that he should write to the best-known second-hand music sellers, such as Harold Reeves, Shaftesbury Avenue, William Reeves, Charing Cross Road, and Foyle's, Charing Cross Road.

'WENGÉ' writes thanking various correspondents for answers to his question on the history of hymn-tunes.

#### THE ADAPTABILITY OF DOUBLE CHANTS

SIR,—Has it occurred to those of your readers who are interested in Anglican chants, that many double chants contain a single one? This fact, if made use of, entirely does away with the difficulty of odd verses; also, by using the double and single chant alternatively, it enables a double chant to be used as a triple one.

In those psalms where there are sometimes groups of equal and unequal verses (see Psalms 15, 66, 56, 39, 91, 146, in 'The Paragraph Psalter,' by Dr. Westcott), by using either the double or single form of the chant as required, the objection, so often made against double chants—of the wrong half of a chant commencing a paragraph—is entirely removed. It saves the monotony of having to use a single, or what Sir Herbert Oakeley (?) not inaptly termed 'a half-chant,' for so many long psalms.

In practice, all that is necessary is to draw a bracket over the omitted portions of the double chant, as in the subjoined example, and to teach the choir both single and double forms:

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MATTHEWS.

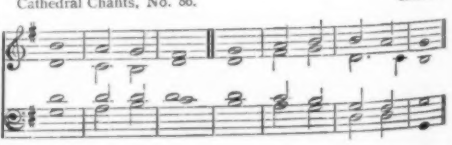


(Shortened forms written out.)



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CROUCH.



—Yours, &c.,

(Rev.) T. P. LEVETT.

Frenchgate, Richmond, Yorks.

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CHRIST LAY IN DEATH'S DARK PRISON . . . . .	4	<i>Christ lag in Todesbanden</i>
CHRISTIANS GRAVE YE THIS GLAD DAY . . . . .	63	<i>Christen, ätztet diesen Tag</i>
COME, REDEEMER OF OUR RACE . . . . .	61	<i>Nun komm, der Heiden Heiland</i>
FROM DEPTHS OF WOE I CALL ON THEE . . . . .	38	<i>Aus tiefer Noth schrei' ich zu dir</i>
GIVE THE HUNGRY MAN THY BREAD . . . . .	39	<i>Brich dem Hungrigen dein Brod</i>
GOD GOETH UP WITH SHOUTING . . . . .	43	<i>Gott fährt auf mit Jauchzen</i>
GOD SO LOVED THE WORLD . . . . .	68	<i>Also hat Gott die Welt geliebt</i>
*GOD'S TIME IS THE BEST . . . . .	106	<i>Gottes Zeit ist die allerbeste Zeit</i>
*Ditto (Welsh Words).		
†HOW BRIGHTLY SHINES . . . . .	1	<i>Wie schön leuchtet</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE . . . . .	93	<i>Wer nur den lieben Gott lässt walten</i>
JESU, NOW WILL WE PRAISE THEE . . . . .	41	<i>Jesu, nun sei gepreiset</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? . . . . .	81	<i>Jesus schläft, was soll ich hoffen?</i>
LET SONGS OF REJOICING BE RAISED . . . . .	149	<i>Man singet mit Freuden</i>
LORD IS A SUN AND SHIELD, THE . . . . .	79	<i>Gott der Herr ist Sonn' und Schild</i>
†LORD IS MY SHEPHERD, THE . . . . .	112	<i>Der Herr ist mein getreuer Hirt</i>
LORD, REBUKE ME NOT (Funeral Ode) . . . . .	198	<i>Lass, Fürstin (Trauerode)</i>
*MY SPIRIT WAS IN HEAVINESS . . . . .	21	<i>Ich hatte viel Bekümmerniss</i>
O CHRIST, MY ALL IN LIVING . . . . .	95	<i>Christus der ist mein Leben</i>
O JESU CHRIST, THOU PRINCE OF PEACE . . . . .	116	<i>Du Friedensfürst, Herr Jesu Christ</i>
*O LIGHT EVERLASTING . . . . .	34	<i>O ewiges Feuer</i>
O PRAISE THE LORD FOR ALL HIS MERCIES . . . . .	28	<i>Gottlob! nun geht das Jahr zu Ende</i>
O TEACH ME, LORD, MY DAYS TO NUMBER . . . . .	27	<i>Wer weiss, wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN . . . . .	11	<i>Lobet Gott in seinen Reichen</i>
PRAISE THOU THE LORD, JERUSALEM . . . . .	119	<i>Preise, Jerusalem, den Herrn</i>
SAGES OF SHEBA, THE . . . . .	65	<i>Sie werden aus Saba Alle kommen</i>
*SLEEPERS, WAKE! . . . . .	140	<i>Wachet auf</i>
†STRONGHOLD SURE, A . . . . .	80	<i>Ein' feste Burg</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY . . . . .	25	<i>Es ist nichts Gesundes an meinem Leibe</i>
THOU GUIDE OF ISRAEL . . . . .	104	<i>Du Hirte Israel, höre</i>
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WHEN WILL GOD RECALL MY SPIRIT? . . . . .	8	<i>Liebster Gott, wann werd' ich sterben?</i>
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 Air O GRANT US, MIGHTY LORD ("Jesus, bow will we praise Thee").  
 Air SIGHING, WEEPING ("My spirit was in heaviness").

#### TENOR.

Air LORD, TO US THYSELF BE SHOWING ("Bide with us").  
 Recit. { WHY HAST THOU THEN ("My Spirit was in heaviness").  
 Air { FAST MY BITTER TEARS " " "  
 Air REJOICE, O MY SPIRIT " " "  
 Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").  
 Air { HIS FACE MY SHEPHERD " " "  
 Air AND WHY ART THOU, MY SOUL ("When will God recall").

#### ALTO.

Air THOU, WHOSE PRAISES NEVER END ("Bide with us").  
 Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").  
 Air { MY SPIRIT HIM DESCRIBES ("God goeth up").  
 Air INTO THY HANDS ("God's time is best").  
 Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### BASS.

Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").  
 Air { 'TIS HE, WHO ALL ALONE ("God goeth up").  
 Recit. { IT IS NOT MINE ("God so loved the world").  
 Air { ON MY BEHALF " " "  
 Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").  
 Air { WHOM JESUS DEIGNS " " "  
 Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

Air OPEN WIDE, MY HEART ("Come, Redeemer").  
 Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").  
 Air COME, VISIT, YE GLOWING ("How brightly shines").  
 Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### TENOR.

Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").  
 Air { COME, JESU, COME ("Come, Redeemer").  
 Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").  
 Air TUNEFUL HARPS AND VOICES ("How brightly shines").  
 Air THOU ART MY GOD ("Lord, rebuke me not").

#### ALTO.

Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").  
 Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").  
 Recit. { INCLINE THINE EAR ("Lord, rebuke me not").  
 Air { THE LORD HATH HEARD ("Lord, rebuke me not").  
 Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### BASS.

Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").  
 Air DO THINE ALMS ("Give the hungry man thy bread").  
 Air WITH JESUS WILL I GO ("Wailing, crying").  
 Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").  
 Air { BLESSED RESURRECTION DAY " " "

### THIRD SET.

#### SOPRANO.

Recit. { O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").  
 Air { HOW LONG, O LORD " " "  
 Air O PRAISE THE LORD ("O praise the Lord").  
 Recit. { O JESU, OUR REDEEMER ("There is nought of soundness").  
 Air { HEARKEN WHEN WITH TREMBLING ACCENTS " " "  
 Air THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

#### TENOR.

Recit. { LORD, WHY SO FAR AWAY ("Jesus sleeps").  
 Air { IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").  
 Recit. { O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").  
 Air { O BLEST ARE ALL THAT FEAR HIM " " "  
 Recit. { REJECT IT NOT ("Sages of Sheba").  
 Air { SAVIOUR, TAKE ME FOR THINE OWN ("Sages of Sheba").  
 Air UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

#### ALTO.

Air BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").  
 Air AN, TARRY YET ("Praise our God").  
 Air GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").  
 Recit. { BE STEADFAST IN AFFLICTION ("Wailing, crying").  
 Air PAIN AND BOWROW WORK SALVATION " " "

#### BASS.

Air GOD, WHOSE POWER ("Let songs of rejoicing").  
 Recit. { ALTHOUGH AN HOST ENCAMF ("Lord, rebuke me not").  
 Air { O LORD, THY MERCY " " "  
 Air FARE YE WELL ("O teach me, Lord").  
 Recit. { THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").  
 Air { GOLD OF OPHIR IS BUT VAIN " " "  
 Air AN, WHERE SHALL I SUCCOUR ("There is nought of soundness").

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Highly diverting in a vein entirely its own. . . . Plain, pure, unbending Holst from beginning to end, the writing masterly in its directness, and the scoring amazingly pointed and suggestive.

## WESTERN DAILY PRESS

We may reasonably hope that Mr. Holst's all too short opera will take its place permanently in that small but brilliant constellation of comic-operas on the grand scale of which *The Mastersingers* and *The Marriage of Figaro* are the bright particular stars.

## MUSICAL NEWS AND HERALD

*The Perfect Fool* is the finest piece of real musical humour that has appeared for a long time.

## THE MUSICAL STANDARD

*The Perfect Fool* is the best thing Holst has given us. . . . Themes of quite extraordinary beauty, arresting to the ear, and haunting the memory even after a first hearing.

## SUNDAY TIMES

Indeed, he has performed a notable feat of alchemy. He has taken of the common objects of opera, grown hoary and wearisome in service, and accomplished, with enharmonic subtlety, their transmutation and combination into something new and significant.

LONDON: NOVELLO AND COMPANY, LIMITED.

## NOVELLO'S MUSIC FOR SMALL ORCHESTRA

	Full Orchestra.	Small Orchestra.	Full Score.	Piano Conductor.	Violin Conductor.	Piano Solo.	Violin and Piano.	Violin Ito.	Violin Solo.	Viola.	Cello and Basses.	Cello.	Bass.	Obst.
AUSTIN, E., Sweet Night ... ..	2/-	...	...	...	...	2/3	4d.	...	...	8d.	...	...	...	...
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COLERIDGE-TAYLOR, Waltzes, Four ... ..	19/5	...	...	...	4/-	4/6	2/3	2/3	2/3	2/3	2/3	...	...	1/6
" Hiawatha (Selection from ... ..	23/9	...	2/3	...	...	...	2/3	1/6	1/6	...	1/6	1/6	1/6	1/6
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1/6	1/6	1/6	2/3	2/3	2/3	...	1/6	...	...	8d.	...	...	8d.	8d.	...	...	...	...	1/6	...	...	...	...
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8d.	4d.	8d.	8d.	8d.	8d.	...	...	...	8d.	8d.	...	8d.	8d.	8d.B	B	4d.	B	...	8d.	...	...	...	...
8d.	8d.	1/6	1/6	1/6	1/6	1/6	8d.	...	8d.	4d.	...	4d.	8d.	8d.B	B	A	4d.C	...	8d.	...	...	...	C
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marked C are piano.

† Oboe has the Melody.

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My darling, oh, list—Lieb's Liebchen, leg's Händchen.  
Fair abode of all my sorrows—Schöne Wiege meiner Leiden.  
Stay thy oar, thou rugged boatman—Warte, Warte, wilder Schiffmann.  
On the Rhine—Berg' und Burgen.  
First I felt near broken-hearted—Anfangs wollt ich fast verzagen.  
With myrtles and roses—Mit Myrthen und Rosen.

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- Dedication—Widmung.  
The free mind—Freisinn.  
The walnut tree—Der Nussbaum.  
Some one—Jemand.  
To sit alone—Sitz ich allein.  
Bump not the flask—Setze mir nicht.  
The lotus flower—Die Lotosblume.  
Talismans—Talismane.  
Suleika's song—Lied der Suleika.  
The Highland widow's lament—Die Hochländer Wittwe.  
Song of the bride—Lied der Braut.  
Chide me not—Lass mich ihm.  
My heart's in the Highlands—Hochländer's Abschied.  
Hey baloc—Hochländisches Wiegenlied.  
My soul is sad—Mein Herz ist schwer.  
Enigma—Räthsel.  
Row gently here—Leis' rudern hier.  
When thro' the Piazzetta—Wenn durch die Piazzetta.  
The captain's lady—Hauptmann's Weib.  
O how can I be blithe—Weit, weit.  
What would'st thou, lonely tear drop?—Was will die einsame Thräne?  
No one—Niemand.  
Out over the Forth—Im Westen.  
Thou'rt like unto a flower—Du bist wie eine Blume.  
A message sweet as roses—Aus den östlichen Rosen.  
Conclusion—Zum Schluss.
- Op. 27.
- The passage bird—Sag' an, o lieber Vogel mein.  
My love is like the red, red rose—Dem rothen Röslein gleicht mein Lieb.  
The Jasmine—Jasminentrauch.  
When thy eye's starry beam—Nur ein lüchelnder Blick.
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"Love, be thou dead?"—"Sihb, Lieb' und Freud'?"  
The joy of wandering—Wanderlust.  
The first verdure—Erstes Grün.  
Longing for the woodland of a departed friend—Au das Trinkglas eines verstorbenen Freundes.  
Wandering—Wanderung.  
Silent love—Stille Liebe.  
Questionings—Frage.  
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Yea, thou art sore and weary—Wer machte Dich so krank?  
Remembered sounds—Alte Laute.

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- Since I looked upon him—Seit ich ihn gesehen.  
He, of all the best—Er der Herrlichste von Allen.  
I cannot, dare not believe it—Ich kann's nicht fassen, nicht glauben.  
Thou ring upon my finger—Du Ring an meinem Finger.  
Help me, ye sisters—Helft mir, ihr Schwestern.  
Friend beloved, thou look'st at me—Süsser Freund, du blickest.  
Come to my heart—An meinem Herzen, an meiner Brust.  
Now hast thou for the first time hurt me sore—Nun hast du mir des ersten Schmerz gethan.

### A POET'S LOVE (DICHTERLIEBE)

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- When May shed loveliness around—Im wunderschönen Monat Mai.  
Where'er my tears have fallen—Aus meinen Thränen sprissen.  
The rose and the lily—Die Rose, Die Lilie.  
Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh.  
My soul I will steep with longing—Ich will meine Seele tauchen.  
Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.  
I am not wroth—Ich grolle nicht.  
Sweet violets, did ye but know it—Und wüsstet's die Blumen.  
Hark! flutes and viols are sounding—Das ist ein Flöten und Geigen.  
When on mine ear resoundeth—Hör' ich das Liedchen klingen.  
A youth once loved a maiden—Ein Jüngling liebt ein Mädchen.  
On radiant summer mornings—Am leuchtenden Sommermorgen.  
In sleep my tears were flowing—Ich hab' im Traume geweint.  
At midnight—Allnächtlich im Traume.  
From legends quaint and olden—Aus alten Märschen winket es.  
My songs so wild and troubled—Die alten bösen Lieder.

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| 2. Good-night ... <i>Shelley</i>                            | 4. Willow, Willow, Willow ... <i>Shakespeare</i> |

## SECOND SET.

- |   |  |
|---|--|
| 1. O Mistress Mine ... <i>Shakespeare</i>               | 3. No longer mourn for me ... <i>Shakespeare</i>       |
| 2. Take, O take those lips away ... <i>Shakespeare</i>  | 4. Blow, blow, thou winter wind ... <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... <i>Shakespeare</i> |  |

## THIRD SET.

- |  |   |
|--|---|
| 1. *To Lucasta, on going to the wars ... <i>Lovelace</i> | 4. *Why so pale and wan ... <i>Suckling</i>         |
| 2. If thou would'st ease thine heart ... <i>Beddoes</i>  | 5. Through the ivory gate ... <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... <i>Lovelace</i>           | 6. Of all the torments ... <i>William Walsh</i>     |

## FOURTH SET.

- |   |   |
|---|---|
| 1. *Thine eyes still shined for me ... <i>Emerson</i>       | 4. Weep you no more ... <i>Anon.</i>                    |
| 2. When lovers meet again ... <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... <i>Byron</i> |
| 3. *When we two parted ... <i>Byron</i>                     | 6. Bright star ... <i>Keats</i>                         |

## FIFTH SET.

- |   |  |
|---|--|
| 1. *A stray nymph of Dian ... <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ... <i>Scott</i>                   | 5. Love and laughter ... <i>Arthur Butler</i>                    |
| 3. *Crabbed age and youth ... <i>Shakespeare</i>    | 6. A girl to her glass ... <i>Julian Sturgis</i>                 |
| 7. A Lullaby ... <i>E. O. Jones</i>                 |  |

## SIXTH SET.

- |  |  |
|--|--|
| 1. *When comes my Gwen ... <i>E. O. Jones</i>      | 4. *A lover's garland ... <i>Alfred P. Graves</i>            |
| 2. *And yet I love her till I die ... <i>Anon.</i> | 5. At the hour the long day ends ... <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... <i>Anon.</i>               | 6. Under the greenwood tree ... <i>Shakespeare</i>           |

## SEVENTH SET.

- |  |   |
|--|---|
| 1. On a time the amorous Silvy ... <i>Anon.</i>                | 4. O never say that I was false of heart ... <i>Shakespeare</i> |
| 2. Follow a shadow ... <i>Ben Jonson</i>                       | 5. Julia ... <i>Herrick</i>                                     |
| 3. Ye little birds that sit and sing ... <i>Thomas Heywood</i> | 6. *Sleep ... <i>Julian Sturgis</i>                             |

## EIGHTH SET.

- |  |   |
|--|---|
| 1. Whence ... <i>Julian Sturgis</i>                      | 4. Dirge in woods ... <i>George Meredith</i>  |
| 2. Nightfall in winter ... <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... <i>Julian Sturgis</i> |
| 3. Marian ... <i>George Meredith</i>                     | 6. Grapes ... <i>Julian Sturgis</i>           |

## NINTH SET.

- |   |   |
|---|---|
| 1. Three aspects ... <i>Mary E. Coleridge</i>               | 4. Whether I live ... <i>Mary E. Coleridge</i>  |
| 2. A fairy town (St. Andrew's) ... <i>Mary E. Coleridge</i> | 5. Armida's garden ... <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... <i>Mary E. Coleridge</i>           | 6. *The maiden ... <i>Mary E. Coleridge</i>     |
| 7. There ... <i>Mary E. Coleridge</i>                       |   |

## TENTH SET.

- |  |   |
|--|---|
| 1. My heart is like a singing bird ... <i>Christina Rossetti</i> | 4. The child and the twilight ... <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... <i>Allan Cunningham</i>     | 5. From a city window ... <i>Langdon Elwyn Mitchell</i>         |
| 3. A moment of farewell ... <i>Julian Sturgis</i>                | 6. One silent night of late ... <i>Herrick</i>                  |

## ELEVENTH SET.

- |   |  |
|---|--|
| 1. One golden thread ... <i>Julia Chatterton</i>              | 5. The faithful lover ... <i>Alfred Perceval Graves</i>          |
| 2. The spirit of the Spring ... <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing ... <i>Julian Sturgis</i>    |
| 3. What part of dread eternity ... <i>Author unknown</i>      | 7. Why art thou slow ... <i>Massinger</i>                        |
| 4. The blackbird ... <i>Alfred Perceval Graves</i>            | 8. She is my love beyond all thought ... <i>Alfred P. Graves</i> |

## TWELFTH SET.

- |  |  |
|--|--|
| 1. When the dew is falling ... <i>Julia Chatterton</i>   | 4. When the sun's great orb ... <i>H. Warner</i> |
| 2. To Blossoms ... <i>Herrick</i>                        | 5. Dream pedlary ... <i>Beddoes</i>              |
| 3. Rosaline ... <i>Lodge</i>                             | 6. O World, O Life, O Time ... <i>Shelley</i>    |
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